

# CITY OF PARIS

DIRECTORATE FOR CULTURAL AFFAIRS

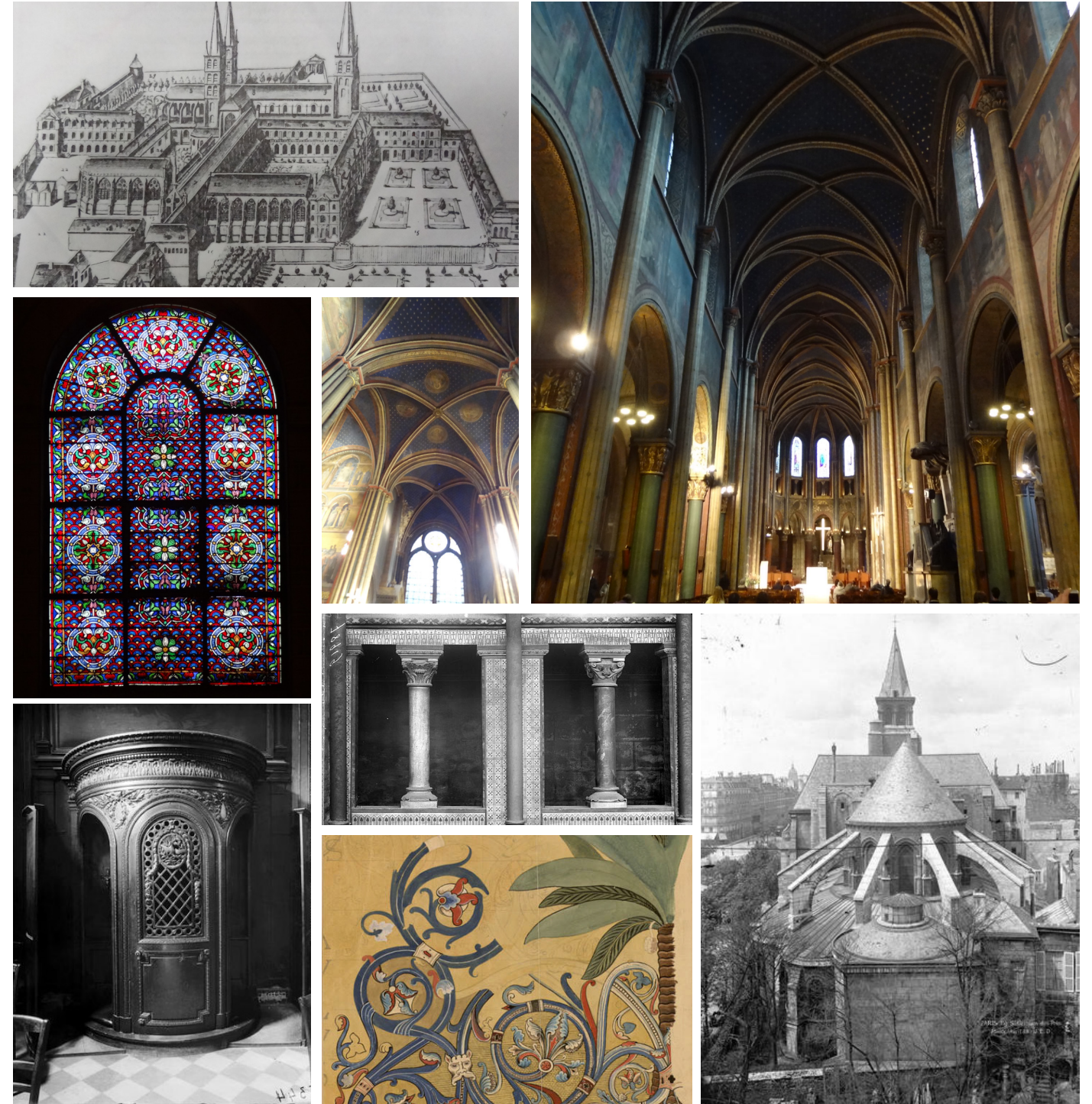
UNDER-DIRECTORATE FOR HERITAGE AND HISTORY, DEPARTMENT FOR THE  
CONSERVATION OF RELIGIOUS AND SECULAR ARTWORKS



## SAINT-GERMAIN-DES-PRÉS CHURCH, PARIS

RESTORATION OF THE CHURCH INTERIORS AND ARTWORKS

### PATRONAGE INFORMATION PACK



75\_PARIS\_ SAINT-GERMAIN DES PRÉS CHURCH

RESTORATION WORK ON THE INTERIOR DECOR, ARTWORKS AND ROOF LANTERN - Patronage Information Pack - May 2015

Agence P.-A. GATIER Architect in Chief for Historical Monuments / ASSELIN Economist

# SUMMARY

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# EDIT

Saint-Germain-des-Prés Church, one of the earliest religious buildings erected in Paris and the capital's very first basilica, is a priceless historical treasure. Unfortunately the ravages of time spare no one, and the overall condition of the church has deteriorated steadily throughout the centuries.

Determined to halt this deterioration, the City of Paris, the Regional Directorate for Cultural Affairs and the Endowment Fund for the Protection of Saint-Germain-des-Prés Church have joined forces to preserve and restore this unique historical monument.

Extensive restoration work has been scheduled to preserve and embellish the church's interiors and countless artworks. Archaeological excavations and preliminary clearing work began in June 2015; the painstaking task of restoring all of the church's murals, the triforium, the stained glass windows and the vaulted arches will get underway in early 2016.

This scientific and technical information pack is indicative of the rigorous approach which will inform the comprehensive renovation which remains to be done on this historic church, and for which we are still seeking private donations. As such, it serves as an excellent showcase for the invaluable work being done to renovate Saint-Germain-des-Prés.

It presents in great detail the work which is required in each section of the church, work made possible by the generosity of our patrons, and illustrates how each individual operation, each repair contributes to the overall progress of this crucial project.

The restoration of the Saint-Germain-des-Prés Church, along with more than



twenty other monuments, is part of Paris' overarching strategy to protect and promote its religious and architectural heritage, a strategy on an unprecedented scale launched since I took office: the City of Paris will invest €80 million between now and 2020, topped up with €11 million from the government and private patrons.

This church, with its rich architecture and interiors, has played a prominent role in the history of Paris. Every year it draws millions of visitors, Parisians and tourists alike, making it one of the capital's key attractions.

Contributing to the renaissance of one of Paris' most emblematic historical monuments is a thoroughly exciting and rewarding project, and part of the duty of care that we share as the heirs to this priceless heritage. I sincerely hope that as many partners as possible will join us on this journey.

ANNE HIDALGO  
MAYOR OF PARIS

## ABOUT THIS PROGRAMME

Saint-Germain-des-Prés Church was officially listed as a Historical Monument in 1862, part of the first great wave of sites to be listed following the creation of the *Service des Monuments Historiques*. This classification, arriving as it did hot on the heels of the work done by architect Victor Baltard and painter Hippolyte Flandrin, bestowed new prestige upon the church's flamboyant 19th-century interiors.

Partly painted in encaustic, in an attempt to reproduce the ancient techniques observed in recent archaeological discoveries from excavations of temples in Italy and the Greek colonies, contemporary critics declared the interiors of Saint-Germain des Prés to be Hippolyte Flandrin's masterpiece. The critics praised the friezes for the superb clarity of their composition, the artist's sensitive handling of the iconographic repertoire, and his mastery of line and colour. Crucially, the decision to entrust the project to a single artist helped to maintain a sense of continuity in the church's most prominent interior spaces, helping to harmonise the results of centuries of successive construction campaigns.

This latest programme of restoration work, conducted under the aegis of the City of Paris (owner of the church since the 1905 Church and State Act), will help to remedy the effects of subsequent damage and the layer of dirt which has accumulated over time. The church's interior is now in need of restoration, with the exception of the vestibules, the Chapel of Saint-Symphorien, the apse chapels and the adjoining dependencies.

This programme of restoration work takes in the mural paintings, furnishings, paintings, sculptures and woodwork contained within the church, as well as the wrought iron railings. The programme will also include restoration of the non-painted sections of the interior walls and the medieval sculpted capitals. This project will provide a unique opportunity to study the technique of encaustic or hot wax painting, used experimentally by the artists who worked on Saint-Germain-des-Prés in the context of a renewed interest in 19<sup>th</sup>-century religious painting.



# HISTORY

Acknowledged as one of Paris’ oldest sites of religious worship, Saint-Germain-des-Prés Church is exceptional on many counts, not least among which are its history, its architectural grandeur and the rich wealth of artworks it houses, amply catalogued in Alain Erlande-Brandenburg’s recent monograph (Paris, 2001). Founded in the sixth century by King Childebert, son of Clovis, and under the auspices of Saint Germain, Bishop of Paris, the first basilica built on this spot was constructed to house relics brought back from Spain. The basilica was thus named in honour of Saint Vincent and the Holy Cross. The Abbey prospered until the arrival of the Normans, who destroyed the monastic buildings. The church was rebuilt under the supervision of the Abbé Morard around the year 1000, this time as a vast Romanesque basilica of which the porch and the central nave still survive. In 1150 a new apse and sanctuary were added to the existing structure, the first examples of the Gothic style at Saint-Germain des Prés with a three-tier construction (large arcades, false loggias and high windows), innovative flying buttresses, an ambulatory and apse chapels with ogive arches. The Virgin Mary Chapel was added in the thirteenth century by architect Pierre de Montreuil, and remains one of the lost masterpieces of the radiating apse chapel style.

FOUNDATION AND  
MIDDLE AGES

During the 17<sup>th</sup> century the abbey was refounded by monks of the Congregation of Saint Maur, a post-Tridentine offshoot of the Order of Cluny with a remarkable cultural and liturgical erudition. The Maurists undertook significant construction work (1644-1646). In the interests of consistency, the vaults which form the roof of the body of the old Romanesque church were extended into the nave. A new chapel was added - the Saint Maur Chapel - the transept was reconfigured and the window bays were expanded in an attempt to let in more light. The new chapel was part of a larger extension to the south side of the church, into the city, accompanied by the reconstruction of the Sainte-Marguerite portal.

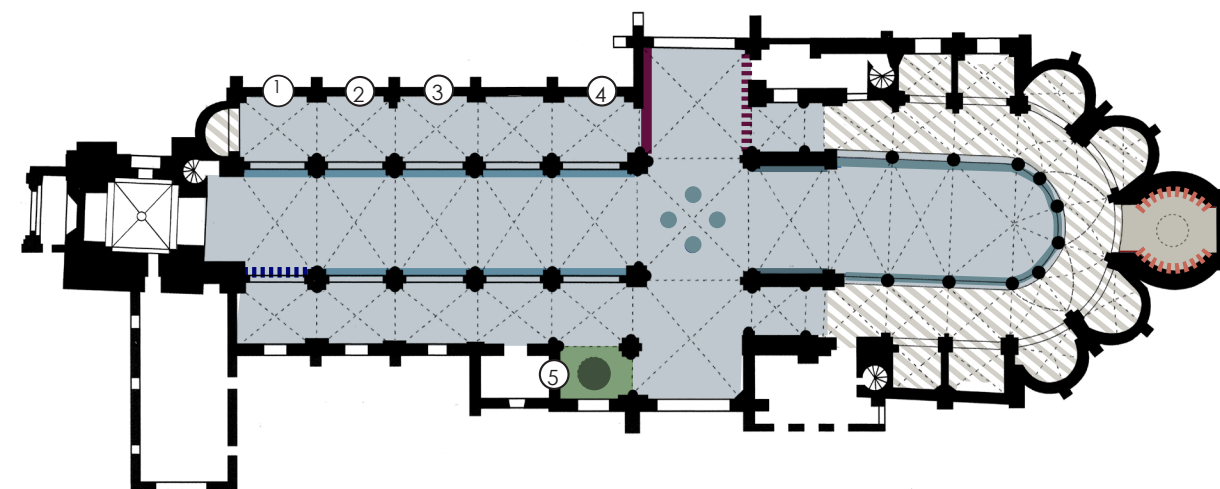
THE MAURIST ERA

MAJOR WORK  
ON THE CHURCH DECORS  
IN THE 19TH CENTURY

Spared by the ravages of the French Revolution, the church was repurposed as a saltpetre refinery. After the Concordat of 1801 the church once again became a place of worship. By now seriously dilapidated, Saint-Germain-des-Prés Church was restored between 1820 and 1830 under the aegis of Hippolyte Godde, Architectural Inspector for Paris' churches. This campaign of structural restoration work was followed by the construction of a new apse chapel dedicated to the Virgin Mary, and the addition of a new grey canvas interior décor designed by François-Joseph Heim.

Between 1842 and 1870 the church was transformed again during a major campaign of work overseen by architect Victor Baltard, who succeeded Godde as head of the City of Paris' architectural directorate for religious monuments. A new iconographic décor was conceived to adorn the interior walls of the choir and the nave, drawing upon episodes from the Old and New Testaments. This project was entrusted to a sole artist, the painter Hippolyte Flandrin, a figurehead of the renaissance in monumental religious painting and an artist fascinated by both the traditions of Roman and Italian mural painting and the perpetual reinvention of Christian iconography in art. These influences were instrumental in Flandrin's decision to use the ancient technique of encaustic painting. Hippolyte Flandrin called upon Alexandre Denuelle to help create the rich ornamental décor. After the death of Hippolyte Flandrin his brother Paul stepped in to complete the paintings in the nave, while Sébastien Cornu produced the painted canvas decoration which adorns the transept. Saint-Germain-des-Prés Church became a listed Historical Monument in 1862, after this restoration work, in recognition of the exceptional historical value of the church. This unique heritage has been the subject of renewed interest since the 19<sup>th</sup> century, celebrated in successive research publications down to the 1970s. Upon which note, we must acknowledge the significant contribution of Bruno Foucart.

## Overview of the current situation



### SEVENTEENTH-CENTURY PAINTED DECORS

- *Décor of the vault of the Saint Maur Chapel*  
Oil paint on plaster
- *Apotheosis of Saint Maur by Jean Restou*  
Oil on affixed canvas

### EARLY 19TH-CENTURY PAINTINGS

- *Décor by François-Joseph Heim*  
Oil on canvas I 1828-1830
- *Décor created under the supervision of Hippolyte Godde*  
Stucco and whitewash décors.

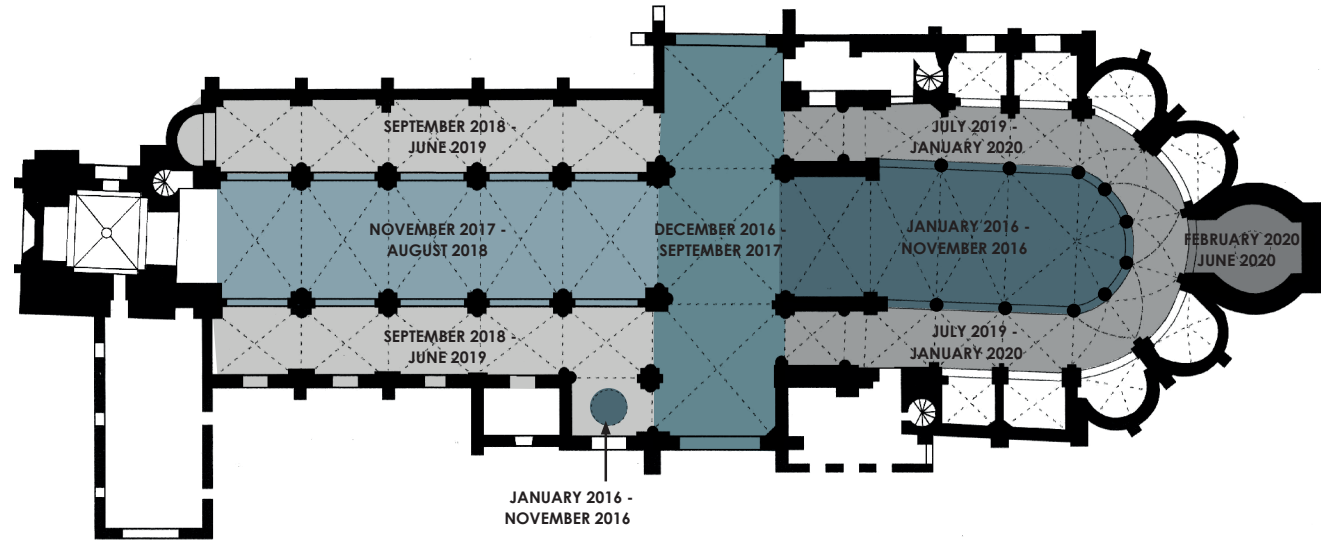
### CANVASES ON FRAMES

- ① *The Resurrection of Lazarus*  
Oil on canvas by François Verdier, 1677
- ② *Christ's Entrance to Jerusalem*  
Oil on canvas by Laurent de la Hyre, 1645
- ③ *Baptism of the Eunuch*  
Oil on canvas by Nicolas Bertin, 1718
- ④ *Death of Sapphira*  
Oil on canvas by Sébastien Leclerc, 1718
- ⑤ *The Swoon of the Virgin*  
Oil on canvas by Oscar Varcollier, 1846

### SEVENTEENTH-CENTURY PAINTED DECORS

- *Faux architectural décors by Alexandre Denuelle*  
Oil/wax (?) paint on plaster
- *Figurative décors by Hippolyte Flandrin – 1<sup>st</sup> campaign*  
Oil/wax (?) paint on plaster I 1842-1846
- *Figurative décors by Hippolyte Flandrin – 2<sup>nd</sup> campaign*  
Oil/wax (?) paint on plaster I 1846-1848
- *Figurative décors by Hippolyte Flandrin – 3<sup>rd</sup> campaign*  
Oil/wax (?) paint on plaster I 1856-1863
- *Figurative décors by Paul Flandrin*  
Oil on affixed canvas I 1864
- *Figurative décors by Sébastien Cornu*  
Oil/wax (?) paint on plaster
- *Figurative décors by Sébastien Cornu*  
Oil on affixed canvas I 1864

## Works schedule and calendar



Progress of the restoration work if all successive phases can be conducted without interruption (provisional dates)

- CONFIRMED PHASE - 2016**  
Restoration of the choir and roof lantern
- PROVISIONAL PHASE 1 - 2017**  
Restoration of the transept
- PROVISIONAL PHASE 2 - 2017-2018**  
Restoration of the nave
- PROVISIONAL PHASE 3 - 2018-2019**  
Restoration of the aisles, the Saint-Maur Chapel and the Font Chapels
- PROVISIONAL PHASE 4 - 2019-2020**  
Restoration of the ambulatory
- PROVISIONAL PHASE 5 - 2020**  
Restoration of the central chapel

## OBJECTIVES OF THE RESTORATION

### Preserving the exceptional nineteenth-century décors

Detailed study of the historical archives and previous campaigns of work have allowed us to determine the church's most recent historical state, which can be dated to 1878.

This date corresponds to the completion of the major campaign of work conducted by Victor Baltard from 1842 onwards. This exceptional programme of decorative painting was a continuation of the work begun by Hippolyte Godde between 1818 and 1830, meticulously preserving the décor created during this work (paintings by Joseph Heim) as well as the interior furnishings installed by the latter. Under the supervision of Victor Baltard, Hippolyte Flandrin and Alexandre Denuelle produced a vast ensemble of figurative and ornamental wall paintings, exceptional for their consistency, scale and the innovative use of hot wax (or encaustic) painting techniques. This grand project was brought to completion after Hippolyte Flandrin's death by his brother Paul, assisted by Sébastien Cornu.

This decorative painting work was accompanied by the commissioning of new stained glass windows and furniture, overseen by the architects in charge of the project in order to ensure the overall cohesion of the church's interiors. This programme of decorative work also incorporated and adapted certain pre-existing elements of the interior décor: the surviving medieval capitals were painted, and the Maurist-era altars were reconstructed.

Displaying a rare level of continuity and consistency, the restoration work launched under the Second Empire continued through to the Third Republic, even after the listing of the church as a historical monument in 1862 and the deaths of the project's architects (Hippolyte Flandrin passed away in 1864, Sébastien Cornu in 1871, Victor Baltard in 1874 and Alexandre Hesse in 1879, before the southern transept was completed).



Since that time, the church's décors have been the subject of various small-scale works which have been traced via archive documentation.

We thus find records of minor touch-ups to Flandrin's paintings as early as the late 19th century. In the 1930s, the church's aisles were entirely repainted using a contemporary interpretation of the techniques applied in the 19th century (oil paints with a wax finish). During the Occupation, large sections of the nave, the transept and the choir were repainted.

Finally, in 1958, Hippolyte Godde's paintings in the ambulatory and the apse chapels were uncovered again by a radical stripping away of the whitewash, with repainting where necessary in the choir and Saint-Maur Chapel.

The current proposal is for a thorough campaign of restoration and conservation work, with the intention of preserving the church as it stood following the contributions of the 19th century, thus respecting both the work of Hippolyte Godde between 1818 and 1830 and the wide-ranging work undertaken by Victor Baltard and Hippolyte Flandrin from 1842 onwards. Designed and produced as a grand ensemble piece by some of the leading artists of the 19th century, this exceptional combination of paintings, glass and furnishings will be restored and protected.

The proposed restoration project includes:

- for the works painted in the ambulatory under the supervision of Hippolyte Godde: a programme of conservation including the filling in of missing sections in the whitewash with stone or beige-yellow materials, and the restoration of the 12th-century capitals. This conservation work / reconstitution of the 19th-century wall coatings is consistent with an overall approach committed to preserving Saint-Germain-des-Prés in its 19th-century condition.
- for the paintings produced under the auspices of Victor Baltard and Hippolyte Flandrin: work to preserve and restore the pictorial balance between figurative scenes and faux-architectural decorative sections, using non-invasive cleaning methods suited to the complexity of the wax paints (the precise technique to be used will require further analysis).

## STAKEHOLDERS

### **The City of Paris, contracting authority**

The City of Paris, as owner of Saint-Germain-des-Prés Church, will serve as the contracting authority for this operation.

Within the City authorities, the Directorate for Cultural Affairs has overall responsibility for cataloguing and protecting the cultural heritage of the capital's public spaces and those religious monuments belonging to the City of Paris, in application of the Law of 9 December 1905.

This work is conducted under the auspices of the Under-Directorate for Heritage and History, and specifically the Department for the Conservation of Religious and Secular Artworks (COARC), created in 1996.

The COARC is responsible for almost 40,000 works in some 98 religious buildings belonging to the city, in addition to around 750 statues in public places all over Paris. Naturally, the restoration of the paintwork, sculptures and furniture of the church of Saint-Germain-des-Prés falls within the remit of the COARC.

Under the aegis of the COARC, other departments from the Sub-Directorate for Heritage and History will contribute to this ambitious project: the Department for the Architectural and Archaeological History of Paris and the Department for Religious and Historical Monuments. The Parks and Environment Directorate will also play a part.

### **The Ile-de-France Regional Directorate for Art and Culture, official conservation partner**

As the church is a listed historical monument, a constant dialogue has been maintained throughout the preliminary analyses with the Ile-de-France Regional Authority for the Conservation of Historical Monuments (Mr. Cerclet - CRMH,

Marie-Hélène Didier - CMH de Paris) and the Paris Regional Authority for Architecture and Heritage (Mrs. Christelle Dupas), responsible for scientific and technical oversight. Throughout the project's

development phase, regular progress reports and meetings have been scheduled in order to examine the proposals made by the Scientific Committee and obtain the approval of the Regional Authority for the Conservation of Historical Monuments. With regard to the protection and preservation of the painted décors, the restoration protocol has been defined in close collaboration with the Laboratory for Research on Historical Monuments, specifically the Mural Painting Department represented by Vincent Detalle. Throughout the restoration work, the proposed techniques to be used will be submitted for scientific approval by this laboratory.

At every stage of its development, this restoration project has been spearheaded by a Scientific Committee comprised of Pierre Curie, Head Curator for paintings in the Restoration Department of the French Museums' Research and Restoration Centre (C2RMF), Bruno Foucart, an art historian specialising in the 19th century, Christophe Leribault, Director of the Petit Palais, Isabelle Pallot-Froissard, Director of the C2RMF, Philippe Plagnieux, Professor of Medieval Art History at the Ecole des Chartes and Vincent Pomarède, Director of the Paintings Department at the Louvre.

### **The Parish, licensed user of the church**

The project to restore the interiors of the Eglise de Saint-Germain-des-Prés has been developed in parallel with the liturgical strategy of the parish and clergy of Saint-Germain-des-Prés, in consultation with the Diocese. A new set of liturgical furniture has thus been installed in the centre of the transept, with a modern, minimalist feel. The approach adopted by the City of Paris aims to reconcile the preservation of this monument, recognition of its cultural importance and respect for the religious use of the church by the parish. In order to ensure that the project to restore the church interior remains open and inclusive, the Parish of Saint-Germain-des-Prés and all patrons will be updated regularly on the progress of the restoration work. Throughout the restoration programme, the contracting authority and lead contractor will do everything in their power to keep any disruption to the church's liturgical calendar to a minimum, as well as celebrating the history and beauty of the church with new educational installations.

### **The contracting team**

Agence Pierre-Antoine Gatier was founded in 1991 by Pierre-Antoine Gatier Architect in Chief for Historical Monuments since 1990. With degrees in Museum Science from the Ecole du Louvre and the Ecole de Chaillot, Pierre-Antoine Gatier is currently responsible for the historical monuments of the Alpes Maritimes region, the 5th arrondissement of Paris, the Domaine de Chantilly, the lyric theatre of the Opéra Comique – Salle Favart (Paris), the Maison La Roche owned by the Le Corbusier Foundation (Paris), the Villa Medici and other French national properties in Rome. For over twenty years, Pierre-Antoine Gatier has worked in partnership with art historians and specialist architects of all stripes on major restoration projects. He has taken part in the restoration of numerous religious monuments dating from the middle ages, the Baroque period and the 19th century (one recent example being Nice's Sainte-Réparate Cathedral).

The contracting team also includes the Asselin agency, a specialist accountancy firm dealing primarily with historical monuments, responsible for budgeting this operation. Asselin will also coordinate and direct the various companies called upon to contribute to the project, under the overall supervision of Pierre-Antoine Gatier.

### **The specialist skills involved**

The project to restore the interiors of Saint-Germain-des-Prés will involve numerous specialists, showcasing the importance of traditional crafts and modern technologies in the preservation of our heritage.

For all technical tasks, the contractors selected will be experienced professionals specialising in the restoration of historical monuments. This will mean the involvement of various masons, sculptors, carpenters and ironsmiths throughout the project's successive phases. The substantial quantity of painted works - on canvas and directly on the stone walls - will require the involvement of a significant number of qualified restoration experts with experience in the preservation of such complex, listed works of art. The involvement of master glassworkers will also be required in order to restore the church's stained glass windows, working in situ and in specialist workshops.

Last but not least, in order to pass on these crucial skills to the next generation of craftsmen and women, we will strongly encourage the involvement of young apprentices.

# PROGRAMME OF WORKS

## Protection against the elements

The church of Saint-Germain-des-Prés is home to a significant ensemble of 19th-century stained-glass windows, evidence of the renewed artistic interest in stained glass during this period.

RESTORING  
THE STAINED-GLASS  
WINDOWS

The alterations visible in these stained glass windows are primarily a result of faulty fittings. The movable fittings (bars and metal strips) are in poor condition, leading to leaks and corrosion, particularly in the upper windows of the choir. In some of the window bays, the lead framework is weak and in need of repair. There is a substantial coating of grime on the windows, but the test cleaning operations performed on the panes removed for analysis by Perrot & Richard have yielded highly satisfactory results.

Windows 13,111,113 (north side of the transept), 18 (Saint-Maur Chapel) and the windows in the nave which were restored less than 30 years ago will be cleaned in situ, with minor repairs where necessary. For the other windows, the glass panes will be removed, cleaned and reassembled in the workshop, removing broken sections of lead and replacing any missing sections. As a rule, preference will be given to repairing damaged lead sections rather than replacing them. Fittings found to be structurally compromised will be removed. The ironwork will be repaired, brushed and coated with a special anti-corrosion product before repainting.

In the choir, the glass panes from the workshops of Lusson in Le Mans and Géroente, the latter painted under the orders of Hippolyte Flandrin, will be protected with non-thermoformed glass panels.

Finally, in order to avoid problems of condensation which can affect the paint, all of the restored windows will be fitted with drip rails at the base of the glass panes, collecting excess surface moisture.



RESTORING  
THE CHURCH  
ROOF  
LANTERN  
(NOT FUNDED BY  
PATRONAGE)

Although not set to be funded by private patronage, the roof lantern of the Saint-Maur Chapel will also be restored by conservation specialists. This operation, along with the work undertaken to resolve drainage issues beneath the apse (work overseen by the City of Paris in 2015), constitutes an essential preliminary to the subsequent restoration of the painted décors, which will only be possible once the structural repairs are complete and the walls dry. These two operations will be entirely financed by the City of Paris.

### Restoring the interior décors

To ensure the success of the restoration work, experiments will be conducted during a preliminary trial phase in order to determine the most efficient cleaning procedure. This trial phase will provide an opportunity to test the latest scientific cleaning techniques.

RESTORING  
THE PAINTED  
INTERIORS  
OVERSEEN BY  
VICTOR BALTARD

The interior décors will be restored and protected after work to extract excess salts, accumulated due to creeping damp resulting from past instances of flooding, or from the historic presence of saltpetre. Zones showing signs of crumbling will be reinforced, with cracks filled in. Cleaning of the wax painted sections will include dust removal, gentle dirt removal and treatment of those zones which have lost their colour, believed to be the result of a crystallisation reaction involving the wax. Flaking areas and missing patches will also be treated. This aesthetic work will also include a new coat of gilding and cosmetic retouching of those areas where the paint has come away from the surface, as well as work to fill in all cracks and holes.

RESTORING  
THE AMBULATORY

The walls of the ambulatory also require conservation work to extract excess mineral salts deposited by rising damp or leaks from the low roofs. The walls will thus be cleaned, with particular care taken to desalinate the upper sections and vaults. After cleaning, conservation work will be performed on the medieval structures. This will include patching up dilapidated sections of plaster and replacing weakened blocks where necessary.

The nature of the joint work will be thoroughly documented, from an archaeological perspective but also to detect the presence of any historic binding agents liable to deteriorate on contact with water. Any such substances identified will be replaced. Throughout this restoration project the patterns of the brickwork will

be analysed, in addition to geological studies and efforts to identify the different types of stone used.

The surviving plasterwork will be consolidated (with missing sections replaced), and any cracks filled in. A coat of whitewash will then be applied to all of the walls, reproducing the light-coloured distemper coating applied by Hippolyte Godde, preserved by Victor Baltard and Hippolyte Flandrin but removed in 1958.

The paintings from the north aisle and the canvas works of the Saint-Maur Chapel will be restored under the supervision of a specialist, following further analysis. Their wooden frames will be cleaned to remove dust, restored and treated with insecticide. The canvases themselves will be cleaned to remove accumulated grime and strip away discoloured varnish. Patches of paint coming away from the canvas will be reattached, and any missing sections replaced.

In the ambulatory and the Baptismal Font Chapel, the remarkable collection of medieval column capitals will be cleaned and returned to their original positions with the utmost care, observing a protocol determined in consultation with the Laboratory for Research on Historical Monuments (LRMH). The column bases (decorative rings and clawed feet) have been worn down over the centuries by the footsteps of visitors, but the restoration work will aim to conserve the surviving elements and only replace damaged stones where absolutely necessary.

Suffering under a generalised coating of dirt and yellowing wax, the church's statues (dating primarily from the 17th to 19th centuries), will undergo delicate surface cleaning, including the replacement of missing sections and work to preserve historical patinas (bronze). Once the old wax coatings have been stripped away, the statues may receive fresh coats of wax to limit the accumulation of dust. Decorative elements in bronze (e.g. the ornaments found on the altar in the southern wing of the transept) which have disappeared, or which are too far gone to be preserved, may be replaced with reconstructions created using surviving models and available historical sources. The painted and gilded sections of the statues will be cleaned, reinforced and treated to replace missing patches.

The church's various stucco décors will have their surfaces cleaned, with work also undertaken to consolidate all masonry. Crumbling sections of the church's interior will be consolidated with resin injections and the addition of reinforcing hoops around the bodies of the columns. Missing sections of the original décor may be replaced with stucco marble reconstructions. Surviving walls will be carefully restored.

The church is home to a substantial collection of wooden furniture (wood sculptures, pews, doors and confessionals), dating primarily from the 19th century. This furniture is now suffering from the effects of damp and variations

RESTORING  
THE CHURCH  
PAINTINGS

RESTORING  
THE MEDIEVAL  
CAPITALS

RESTORING  
THE CHURCH  
STATUES

RESTORING  
THE MARBLE  
STUCCO

RESTORING  
THE CHURCH  
FURNITURE

in the atmospheric humidity. There is a generalised coating of dust and certain items exhibit traces of insect infestation. There are also certain assembly defects, and some of the legs have been damaged by worms. This programme will include the restoration and conservation of all of the church's furniture: structural repairs, varnish stripping, cleaning and replacement of missing or dangerous sections. The paint and gilt work present on some of these pieces will also be restored.

Finally, the ironworks dating from the 19th and 20th-century restoration campaigns, which are now by and large covered in dirt and somewhat altered, will be thoroughly restored and preserved. This will include cleaning and inspection of all structural elements. Corroded parts will be brushed down in preparation for the application of anti-corrosive coatings.

## SCHEDULE & BUDGET

This restoration work has been divided into one confirmed initial phase and five subsequent, provisional phases. This arrangement has been made based on the order of priority established by the preliminary studies. The drainage of the apse, not included in this programme, will be completed in advance as part of a project already launched by the city authorities.

The confirmed initial phase will be primarily concerned with ensuring the watertightness of the roof lantern, an essential priority before work can begin to restore the church interiors. This interior work will be spread across subsequent phases, once the walls are fully dried out. Work on the church will also include a comprehensive restoration of the choir, a major undertaking which will mark the beginning of the project in earnest. The subsequent phases take practical considerations into account, allowing the church to remain open as a place of worship throughout the whole duration of the restoration programme.

The total cost of this restoration work is estimated at €5,200,000 (taxes included). This is the predicted cost of the programme in its entirety, incorporating an overspend margin of 7%.

The programme will be broken up into the following phases:

### **Drainage work (not funded by donations) - 2015**

This operation will consist of improving the drainage beneath the apse of the church, an essential prerequisite before work can begin to restore the painted interiors, which have fallen victim to the excessive humidity of the walls.

This operation, along with the work required to waterproof the roof lantern of the Saint-Maur Chapel (confirmed phase), will be entirely funded by the City of Paris.

### **Confirmed phase - 2016**

This phase will include the restoration of the roof lantern in the Saint-Maur Chapel (not funded by donations) and further work in the choir (painted décors).

by Hippolyte Flandrin and Alexandre Denuelle), not including the floors, pews and altar.

Expected to take 11 months, the cost of this work is estimated at €1,165,000 (after tax, work on the roof lantern not included).

#### **Provisional phase 1 - 2017**

This phase will include the restoration of the transept (painted décors by Sébastien Cornu and Alexandre Denuelle).

Expected to take 10 months, the cost of this work is estimated at €1,005,500 (taxes included).

#### **Provisional phase 2 - 2017-2018**

This phase will include the restoration of the central section of the nave (painted décors by Hippolyte and Paul Flandrin and Alexandre Denuelle).

Expected to take 10 months, the cost of this work is estimated at €1,002,500 (taxes included).

#### **Provisional phase 3 - 2018-2019**

This phase will cover the restoration of the aisles in the nave (paintings by Alexandre Denuelle), the restoration of the Baptismal Font Chapel (décors created under the supervision of Hippolyte Godde) and the restoration of the Saint-Maur Chapel (woodwork, paintings by Alexandre Denuelle and 17th-century decorative paintings).

Expected to take 10 months, the cost of this work is estimated at €1,247,000 (taxes included).

#### **Provisional phase 4 - 2019-2020**

This phase will cover the restoration of the ambulatory (decorative paintings by Denuelle, whitewash by Hippolyte Godde and medieval capitals).

Expected to take 7 months, the cost of this work is estimated at €528,000 (taxes included).

#### **Provisional phase 5 - 2020**

This phase will cover the restoration of the Virgin Mary Chapel (decorative paintings by Heim, under the supervision of Hippolyte Godde) in its entirety.

Expected to take 5 months, the cost of this work is estimated at €252,000 (taxes included).

## PRESENTATION OF THE ENDOWMENT FUND *Patronage - subscription terms*

The purpose of the Endowment Fund for Saint Germain des Prés Church, created by Father Benoist de Sinety and the association of the abbey, is to restore the church and to finance projects of general interest.

Its **Board** is mainly comprised as follows:

- Benoist de Sinety, Parish Priest of Saint Germain des Prés Church and Episcopal Vicar for Youth,
- Philippe Langlois, Chairman,
- Michel Hautsch, Administrator in charge of the renovation project,
- Christian Michaud, Treasurer,
- Thierry Biberson,
- Sabine Hillenmeyer,
- Philippe Mandelli.

and also of an **Honorary Committee** chaired by Hélène Carrère d'Encausse, Perpetual Secretary of the Académie Française, and of the presidents of major institutions, such as La Monnaie de Paris, the Institut de France and the Ecole des Beaux Arts, including:

- Mr David-Weill, member of the Académie des Beaux Arts,
- Élisabeth Taburet-Delahaye, Director of the Cluny Museum,
- Florence Delay, author, member of the Académie Française,
- Bruno Foucart, Emeritus Professor of Paris Sorbonne University,
- Bertrand du Vignaud, President of the World Monuments Fund Europe,
- Jean-Pierre Lecoq, Mayor of the 6th Arrondissement of Paris

In 2012, Benoist de Sinety and Philippe Langlois created a counterpart of the



endowment fund in the USA, *The American Friends for the Preservation of Saint-Germain-des-Prés' Church*, which has the same purpose and is highly active in, and committed to financing the Church restoration projects.

The **Board** of this association includes a number of prestigious Directors, such as:

- Didier Pineau-Valencienne,
- Brian Smith, Treasurer,
- Carol Donohue, Director and Secretary
- Mr and Mrs Magdelénat.

The common goal of the two associations is to find patrons to make donations into the endowment fund in France or to *The American Friends of the Preservation of St Germain des Prés' Church* for those in the US. These funds are then transferred to the City of Paris which ensures that all amounts are invested directly in the various projects described in this document.

Our aim is to raise the €5.2 million required to carry out the work, in addition to the €1.3 million in financing provided by the City of Paris.

MEANS OF PAYMENT

Donors will receive a receipt entitling them to the tax deductions provided by law. Payment may be made by check made out to:

“Fonds de dotation pour le rayonnement de l’église Saint-Germain-des-Prés”  
3 place Saint-Germain-des-Prés 75006 PARIS.

For further information, please contact:

**Sabine Hillenmeyer**  
hillenmeyer.sabine@gmail.com  
Tel: +33 (0)6 59 59 82 95

THE SPIRIT OF  
SAINT-GERMAIN  
DES PRÉS CHURCH

Since the official launch of the Saint-Germain des Prés Church restoration project, we have constantly been overwhelmed by the enthusiastic support of all those, be they near or far, who feel a love for this Church and wish to see it restored in all its beauty.

From the day in the mid-6th century when some unknown monk first broke the ground with his pickaxe through to the present, Saint Germain des Prés has

always been a labour of love.

10 June 2012 was a key date in the recent renovation of the Church by an active campaign of private fundraising and the efforts of countless volunteers, with the installation of the new choir and its magnificent altar. In the space of less than a year, the first phase of the work had thus been completed, thanks to the keen efforts of the Fund, the talent of the architects and craftsmen, and the generosity of donors both large and small.

We are now pushing ahead, thanks to the dynamic collaboration between the Fund and the Paris City Authority. Our objective is to make a success of this next campaign of work consisting not only in restoring the interior painting, but also the woodwork, stained glass windows and the edifice as a whole, and we need all your support and energy to do so!

With your help, we are convinced that we will be able to announce the good news that one of the most symbolic sites in Paris, and one of the world’s best-known churches with over one thousand years of history behind it, is to be restored in all its radiant splendour.

It will be a visible sign, for all to see, of the Hope, Joy and Progress of our international community of mutual help.

**American friends for the preservation of Saint-Germain des Prés INC.**  
dba The preservation of St Germain foundation  
Tax ID# 45-4596326

DONOR INFORMATION

**Donation made by check**

Payable to:  
The Preservation of St. Germain Foundation

Mail to:  
Carol M. Donohue, Foundation Administrator  
American Friends for the Preservation of Saint Germain des Prés Inc.  
116 W. Main Street, Suite 302  
Salisbury, Maryland 21801

**Donations made by domestic wire**

Wire to:

Bank: Bank of America

Bank Address:

1145 S. Salisbury Blvd, Salisbury, MD 21801

Routing No. (ABA):

026009593

For Credit to:

The Preservation of St. Germain Foundation

Account No.:

Please contact the Foundation's Administrator, Carol M. Donohue, at  
[cdonohue@emailssaratoga.com](mailto:cdonohue@emailssaratoga.com) or 410-543-2126 for account no. information.

**Donations made by international wire**

Wire to:

Bank: Bank of America

Bank Address:

222 Broadway, New York, NY 10038

Swift Code: BOFAUS3N

For Credit to:

The Preservation of St. Germain Foundation

Account No.:

Please contact the Foundation's Administrator, Carol M. Donohue, at  
[cdonohue@emailssaratoga.com](mailto:cdonohue@emailssaratoga.com) or 410-543-2126 for account no. information.

**Contact : foundation administrator**

Carol M. Donohue, Foundation Administrator

American Friends for the Preservation of Saint Germain des Prés Inc.

116 W. Main Street, Suite 302

Salisbury, Maryland 21801

410-543-2126 (Telephone)

410-543-2417 (Fax)

Email: [cdonohue@emailssaratoga.com](mailto:cdonohue@emailssaratoga.com)

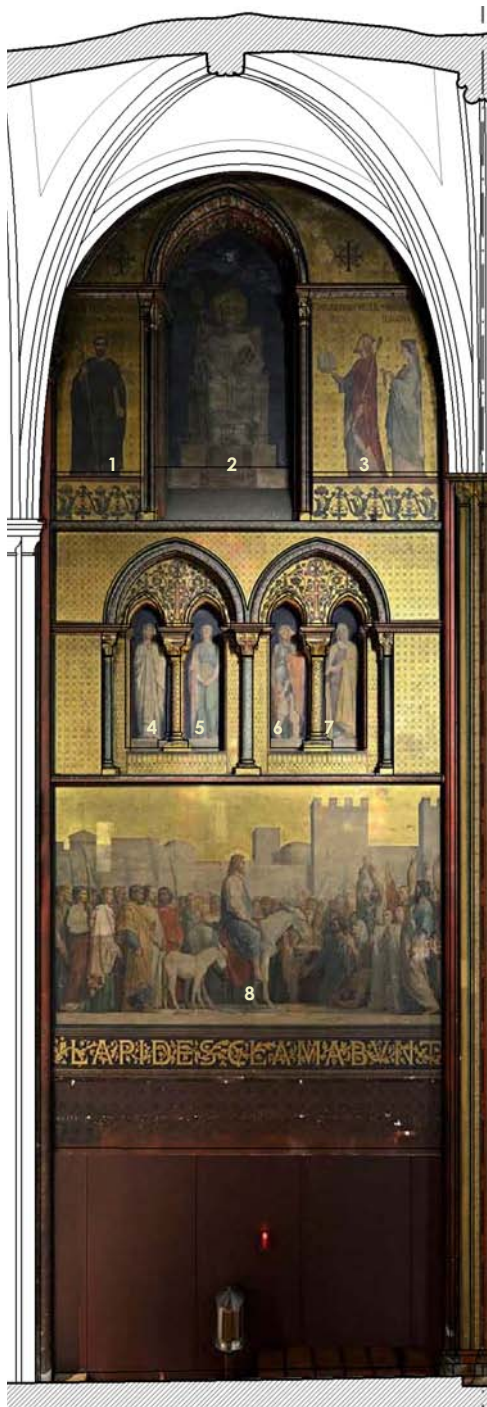
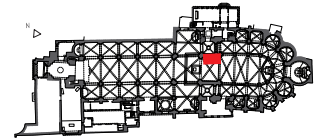
# PATRON INFORMATION FILES

<b>The sanctuary</b>	FILES 1 TO 2
<b>The choir</b>	FILES 3 TO 13
<b>The transept</b>	FILES 14 TO 23
<b>The nave</b>	FILES 24 TO 34
<b>The aisles</b>	FILES 35 TO 45
<b>The Saint-Maur Chapel</b>	FILES 46 TO 47
<b>The Ambulatory</b>	FILES 48 TO 60
<b>The Virgin Mary Chapel</b>	FILES 61 TO 63



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 1 - North Wall of the Sanctuary

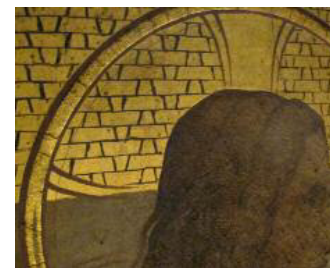


## DESCRIPTION

In 1842, tasked with restoring the interiors of the sanctuary of Saint-Germain-des-Prés, architect Victor Baltard called upon two leading figures of the contemporary art world: decorative specialist Alexandre Denuelle and painter Hippolyte Flandrin. On the two walls which previously flanked the main altar, the two artists sketched out complementary compositions based on two large panels situated beneath individual figures, some of which would occupy the bays in the walls, architectural features of the original Romanesque abbey church. The north wall features depictions of the Theological Virtues and figures from the church's history in the upper section, with the main panel devoted to *Christ's Entrance to Jerusalem*. For this scene, inspired by Byzantine and Romanesque models, Hippolyte Flandrin used a gold background overlaid with encaustic paints, a technique which enjoyed a genuine renaissance and formed the basis of numerous experiments in the 19th century.

## RESTORATION AND OBJECTIVES

This exceptional decorative ensemble is now covered in a thick layer of accumulated dirt, making it difficult to appreciate from ground level. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This restoration will also provide an opportunity to study in greater detail the hot wax/encaustic painting techniques developed and used by Hippolyte Flandrin.



Close-ups showing accumulated dirt on the walls

Figurative paintings by Hippolyte Flandrin-1st restoration  
Oil/wax paint on plaster I 1842-1846

1. Saint Doctrové
2. Saint Germain
3. Childebert I and Ultrogoth
4. Faith
5. Hope
6. Charity
7. Patience

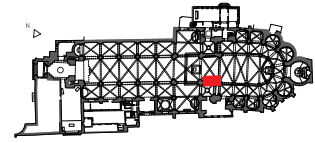
## COST OF SPONSORING THIS WORK

€ 100,373

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.2 - South Wall of the Sanctuary



A - Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

Figurative paintings by Hippolyte Flandrin - 1st restoration  
Oil/wax paint on plaster | 1842-1846

1. Robert the Pious and Saint Benedict
2. Saint Vincent
3. Alexander III and the Abbé Morard
4. Strength
5. Temperance
6. Justice
7. Prudence
8. The Road to Calvary

## DESCRIPTION

In 1842, tasked with restoring the interiors of the sanctuary of Saint-Germain-des-Prés, architect Victor Baltard called upon two leading figures of the contemporary art world: decorative specialist Alexandre Denuelle and painter Hippolyte Flandrin. On the two walls which previously flanked the main altar, the two artists sketched out complementary compositions based on two large panels situated beneath individual figures, some of which would occupy the bays in the walls, architectural features of the original Romanesque abbey church. The south wall features depictions of the Theological Virtues and figures from the church's history in the upper section, with the main panel devoted to the *Road to Calvary*. For this scene, inspired by Byzantine and Romanesque models, Hippolyte Flandrin used a gold background overlaid with encaustic paints, a technique which enjoyed a genuine renaissance and formed the basis of numerous experiments in the 19th century.

## RESTORATION AND OBJECTIVES

This exceptional decorative ensemble is now covered in a thick layer of accumulated dirt, making it difficult to appreciate from ground level. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This restoration will also provide an opportunity to study in greater detail the hot wax/encaustic painting techniques developed and used by Hippolyte Flandrin.



Close-ups showing accumulated dirt on the walls

## COST OF SPONSORING THIS WORK

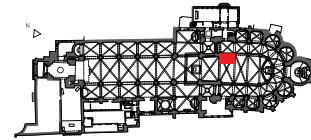
€ 100,373

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 3 - First arch on the north wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Grisailles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint Simon  
b. Saint Bartholomew

5. Medieval capitals painted in the 19th century

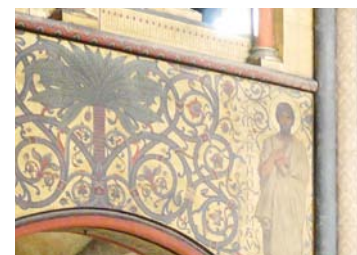
6. Examples of damage to the paintwork

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden railings of the choir with new wrought iron grilles.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Examples of damage to the paintwork

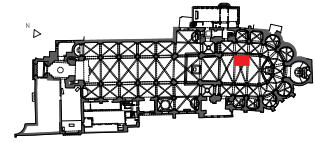
## COST OF SPONSORING THIS WORK

€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 4 - Second arch on the north wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Grisailles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint James the Lesser  
b. Saint John

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden gates of the choir with wrought iron railings.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Examples of damage to the paintwork and the capitals of the triforium

## COST OF SPONSORING THIS WORK

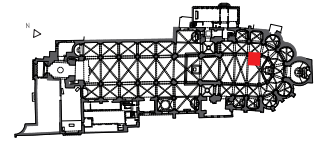
€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 5 - Third arch on the north wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Griscilles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint Andrew  
b. Saint Peter

5. Medieval capitals painted in the 19th century

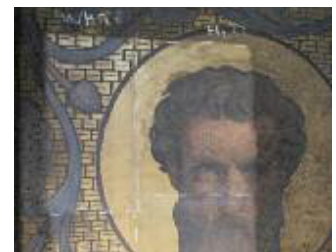
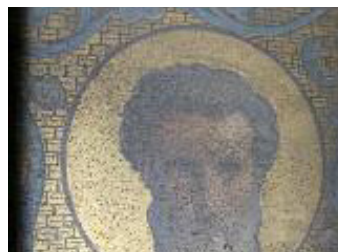
6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden railings of the choir with wrought iron grilles.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Cleaning test conducted by Ariel Bertrand

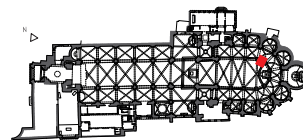
## COST OF SPONSORING THIS WORK

€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 6 - Fourth arch on the north wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass windows by Gérente, designs by Flandrin  
Saint Dennis (1848)

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Winged ox of Luke the Evangelist | 1846-1848

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

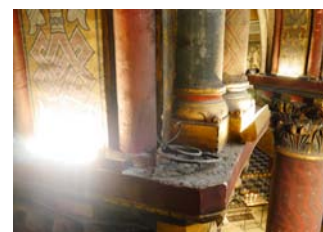
For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. These include the symbols of the evangelists, here the *Winged Ox of Luke*, set within a medallion surrounded by foliage motifs. Above the marble pillar, salvaged from the original Merovingian abbey church, a stained glass scene produced by Gérente to Flandrin's design depicts Saint Dennis bestowing his blessing. The lower part of the arch is fitted with wrought iron railings, sculpted by Raymond Subes in 1957 to replace the old wooden railings.

## RESTORATION AND OBJECTIVES

Buried beneath a layer of dirt and suffering from the effects of damp, this exceptional artistic ensemble is now dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration project will also include work to preserve the medieval capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



Generalised accumulation of dirt



## COST OF SPONSORING THIS WORK

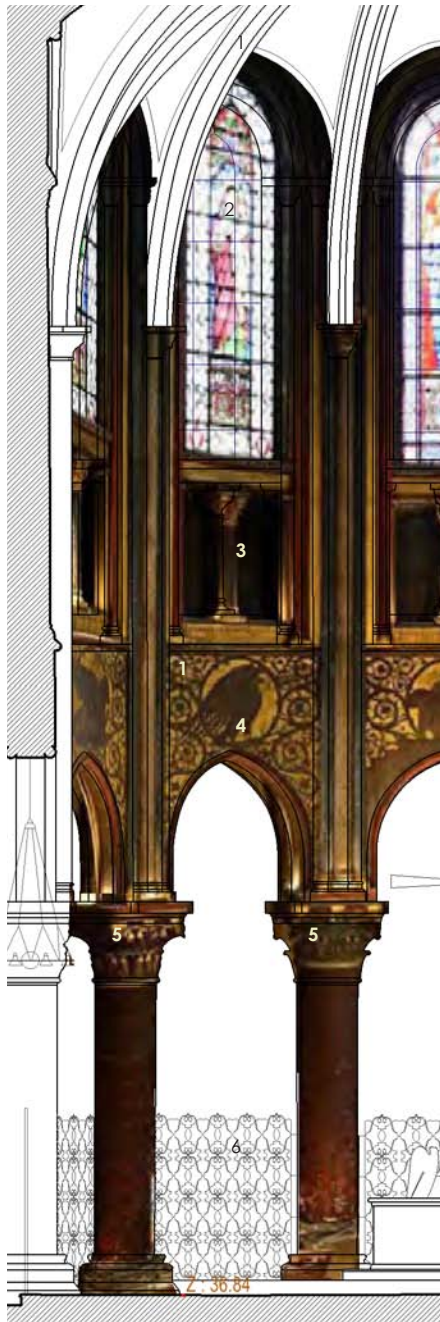
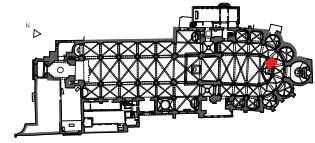
€ 82,435

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 7 - Fifth arch on the north wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster
2. Stained glass windows by Gérente, designs by Flandrin  
*Virgin with child* (1848)
3. Reuse of marble columns from the original Merovingian church
4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
*Eagle of John the Evangelist* | 1846-1848
5. Medieval capitals painted in the 19th century
6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/ encaustic paint to produce a mixture of historical scenes and ornamental motifs. These include the symbols of the evangelists, here the *Eagle of John*, set within a medallion surrounded by foliage motifs. Above the marble pillar, a stained glass scene produced by Gérente to Flandrin's design depicts *The Virgin Mary*. The lower part of the arch is fitted with wrought iron railings, sculpted by Raymond Subes in 1957 to replace the old wooden railings.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. This restoration project will also include work to preserve the medieval capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



Détails of a capital from the triforium and a stained glass window by Gérente

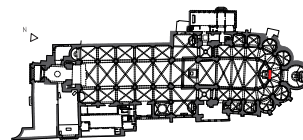
## COST OF SPONSORING THIS WORK

€ 82,435

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 8 - Central arch of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass windows by G rente, designs by Flandrin  
Christ (1848)

3. Reuse of marble columns from the original Merovingian church

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Lamb of God | 1846-1848

5. Medieval capitals painted in the 19th century

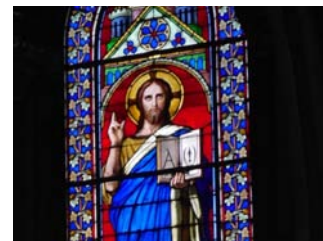
6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Here we see the *Lamb of God*, set in a medallion surrounded by foliage motifs. Above the marble pillar, a stained glass scene produced by G rente to Flandrin's design depicts Christ. The lower part of the arch is fitted with wrought iron railings, sculpted by Raymond Subes in 1957 to replace the old wooden railings.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. This restoration project will also include work to preserve the medieval column capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



D tails of a capital from the triforium and a stained glass window by G rente

## COST OF SPONSORING THIS WORK

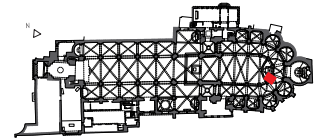
  82,435

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 9 - Fifth arch on the south wall of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass windows by G rente, designs by Flandrin  
*Saint John the Baptist* (1848)

3. Reuse of marble columns from the original Merovingian church

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
*The Angel of Matthew* 1846-1848

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had informed this earlier work, the artists combined gold backgrounds with hot wax/ encaustic paint to produce a mixture of historical scenes and ornamental motifs. These include the symbols of the four evangelists, with the Angel of Matthew here presented in a medallion surrounded by foliage motifs. Above the marble pillar, salvaged from the original Merovingian abbey church, a stained glass scene produced by G rente to Flandrin's design depicts *Saint John the Baptist*. The lower part of the arch is fitted with wrought iron railings, sculpted by Raymond Subes in 1957 to replace the old wooden railings.

## RESTORATION AND OBJECTIVES

Buried beneath a layer of dirt and suffering from the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The programme will also include work to restore the medieval column capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



Close-ups of a capital in the triforium and sculpted details

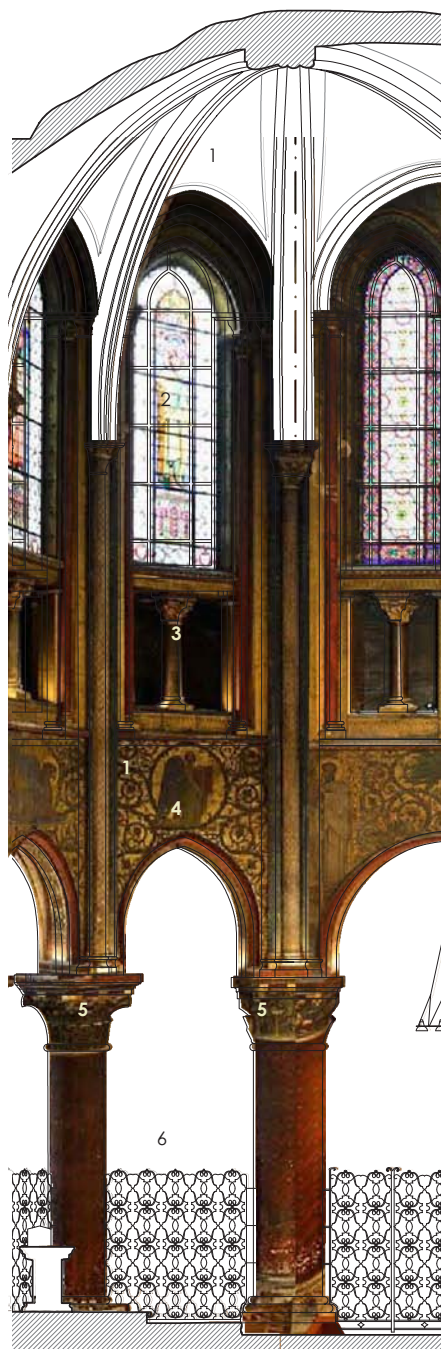
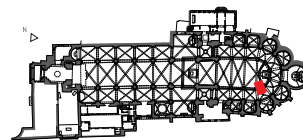
## COST OF SPONSORING THIS WORK

  82,435 TTC

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.10 - Fourth arch to the south of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass windows by Gêrente, designs by Flandrin  
*Saint Geneviève* (1848)

3. Reuse of marble columns from the original Merovingian church

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
*The Lion of Mark* | 1846-1848

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had informed this earlier work, the artists combined gold backgrounds with hot wax/ encaustic paint to produce a mixture of historical scenes and ornamental motifs. These include the symbols of the four evangelists, with the Lion of Mark here presented in a medallion surrounded by foliage motifs. Above the marble pillar, salvaged from the original Merovingian abbey church, a stained glass scene produced by Gêrente to Flandrin's design depicts *Saint Geneviève*. The lower part of the arch is fitted with wrought iron railings sculpted by Raymond Subes in 1957 to replace the old wooden railings.

## RESTORATION AND OBJECTIVES

Buried beneath a layer of dirt and suffering from the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. This programme of restoration will also include work to restore the medieval column capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



Capital in the triforium and Flandrin's design for Saint Geneviève



## COST OF SPONSORING THIS WORK

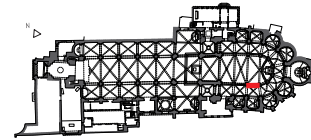
€ 82,435

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.11 - Third arch to the south of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Grisailles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint Paul  
b. Saint James the Great

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden railings of the choir with wrought iron grilles.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Detail from the principal motif

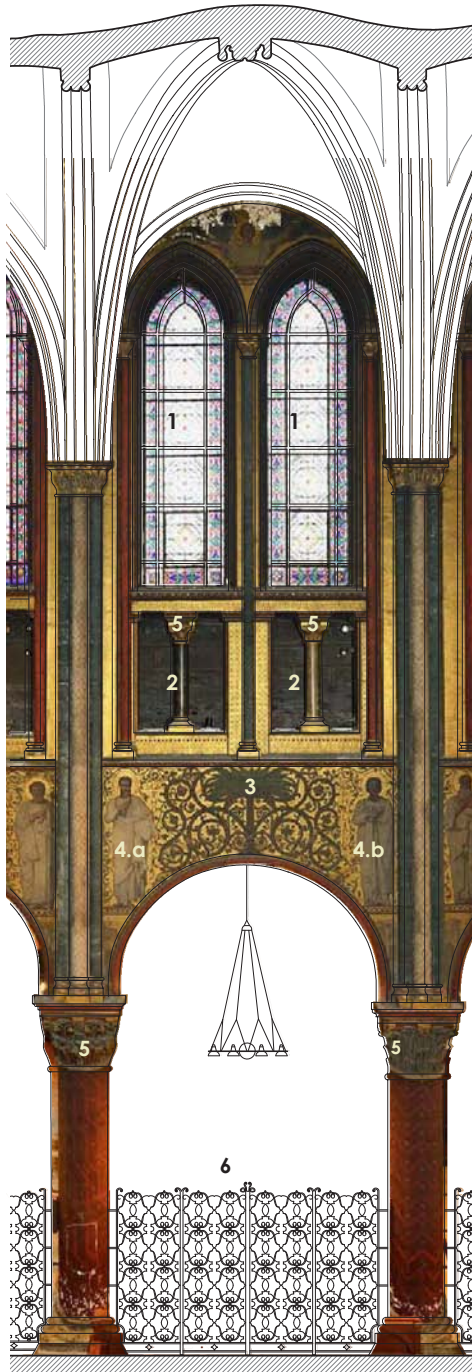
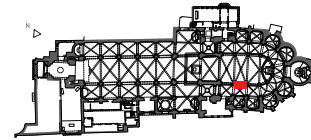
## COST OF SPONSORING THIS WORK

€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.12 - Second arch to the south of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Grisailles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint Philip  
b. Saint Thomas

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden railings of the choir with wrought iron railings.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Detail from the principal motif

## COST OF SPONSORING THIS WORK

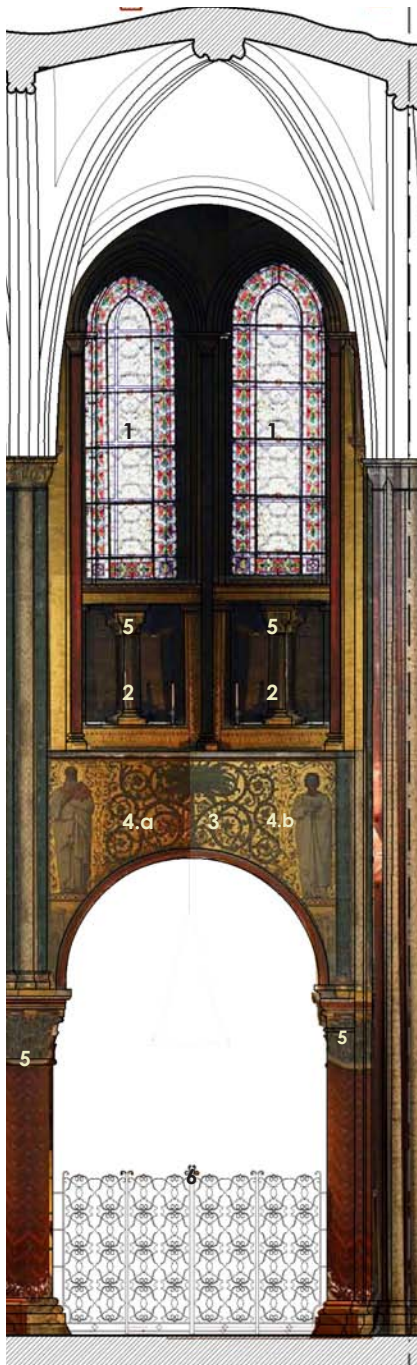
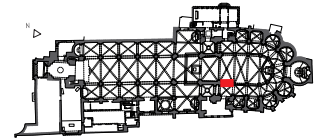
€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

File No.13 - First arch to the south of the choir



1. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster

2. Stained glass panels from the Lusson workshop, Le Mans  
Griscilles, 1848

3. Reuse of marble columns from the original Merovingian church.

4. Figurative paintings by Hippolyte Flandrin-2nd restoration  
Oil/wax paint on plaster | 1846-1848  
a. Saint Philip  
b. Saint Thomas

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

## DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had guided this earlier work, the artists combined gold backgrounds with hot wax/encaustic paint to produce a mixture of historical scenes and ornamental motifs. Each of the arch compositions is laid out symmetrically: apostles in the spandrels, marble pillars (remnants of the original Merovingian abbey) and stained glass windows from the workshops of Lusson in Le Mans. In 1957, ironwork artist Raymond Subes replaced the old wooden doors of the choir with wrought iron railings.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The restoration campaign will also include work to preserve the medieval capitals, as well as the installation of new support panes to secure the stained glass windows.



Detail of the principal motif

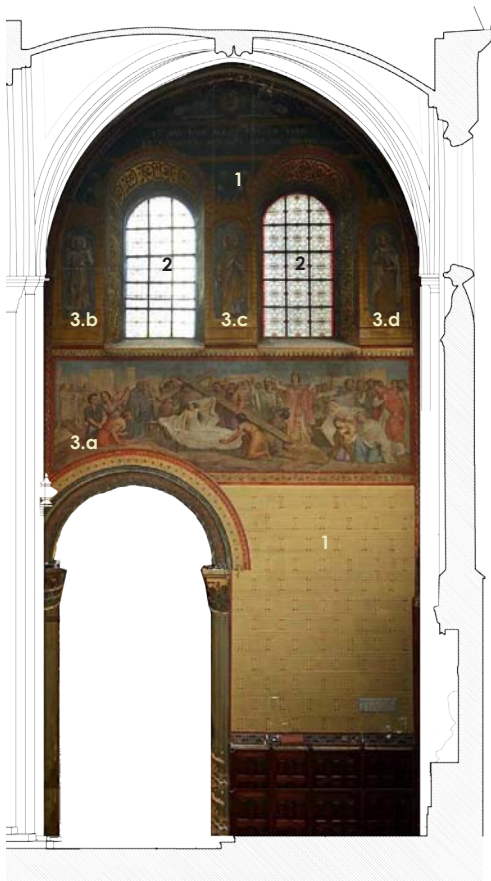
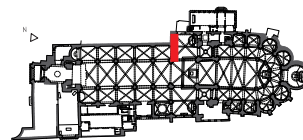
## COST OF SPONSORING THIS WORK

€ 102,540

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.14 - West elevation of the northern wing of the transept



1. **Faux architectural décors by Alexandre Denuelle**  
Oil/wax paint on plaster

2. **Stained glass panels from the Lusson workshop, Le Mans**  
grey with ironwork motifs and coloured sections (1864)

## DESCRIPTION

After the death of Hippolyte Flandrin, architect Victor Baltard called in the painter Sébastien Cornu to finish off the décor of the north wing of the church's transept. Respecting the decorative theme developed by Alexandre Denuelle, for his work on the west wall Cornu drew upon Flandrin's compositions in the nave. The centrepiece is a large depiction of the *Discovery of the True Cross*. Above this scene, the stained glass windows by Lusson of Le Mans alternate with portraits of Biblical figures. Cornu also respected the continuity of the church's interior by using the hot wax painting technique developed by Flandrin.

## RESTORATION AND OBJECTIVES

Buried beneath a visible layer of dirt, this grand décor is now difficult to fully understand and appreciate from ground level. The restoration work will include cleaning and consolidation of the paint for both the historical scenes and the faux architectural decorative sections, restoring the coherency of this wall. The restoration programme will also include work to restore the woodwork panels on the lower section of the wall, and cleaning of the upper bays (which were restored fairly recently).



3. **Figurative décors by Sébastien Cornu (c. 1865)**  
Oil/wax paint on plaster

- a. *Discovery of the True Cross*
- b. *Saint Francis of Assisi*
- c. *Saint Peter*
- d. *Saint John of the Cross*

4. **19th-century woodwork**



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

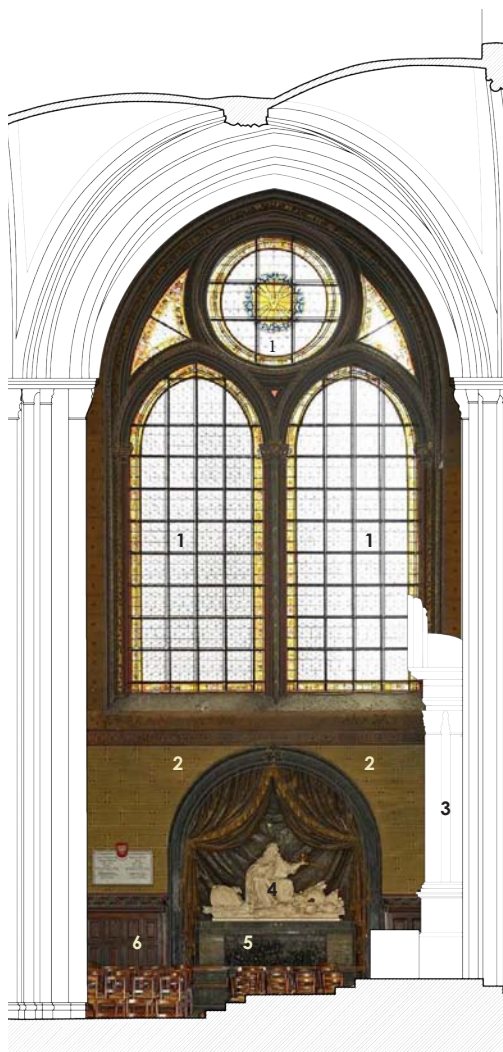
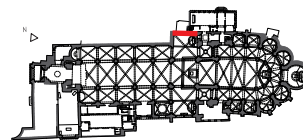
€ 93,447

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.15 - North elevation of the northern wing of the transept



1. 17th-century glass work

2. Faux architectural décors by Alexandre Denuelle  
Oil/wax paint on plaster



3. The Saint-Francis Xavier Altar  
Coustou, 17th-century, reconstructed by Godde in 1826

4. Mausoleum of John Casimir, King of Poland  
Sculpture by Marsy, 1674, reconstructed by Godde in 1826

5. Victory over the Muscovites in Lithuania  
low relief in bronze by Jean Thuibaut

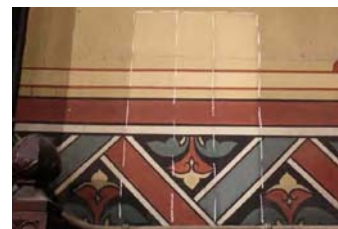
6. Woodworks, 19th century

## DESCRIPTION

As part of the wide-ranging renovation work undertaken by the Maurists in the seventeenth century, the far northern wall of the transept was thoroughly reconfigured to accommodate a large checkered window with enamelled borders. In 2001 the window was fully restored by the City of Paris, returned to mint condition. As in the nave, the upper sections are decorated with rich colours following a design developed by Alexandre Denuelle under the auspices of architect Victor Baltard. The faux-architectural décor and the wood panelling on the lower sections thus provide a startling contrast with the white marble of the statue of John Casimir, King of Poland. This mausoleum was sculpted by Gaspard de Marsy in 1674, then reconstructed by Godde in 1828 after sustaining significant damage during the Revolution.

## RESTORATION AND OBJECTIVES

This programme of restoration work will include cleaning and a new coat of protective wax for the marble mausoleum, and the nearby bronze relief sculpted by Jean Thibaut. The plaster plinth and canopy which frame these works will also be restored, cleaned and consolidated, with missing sections replaced as required. The work will also include restoration of the wood panelling on the lower sections and the colourful décor painted by Denuelle, while the great window will simply be cleaned.



Cleaning technique test performed by Arcoa

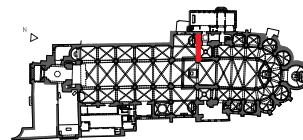
## COST OF SPONSORING THIS WORK

€ 97,201

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.16 - East elevation of the northern wing of the transept



1. **Faux architectural décors** by Alexandre Denuelle  
Oil/wax paint on plaster

2. **The Saint Francis Xavier Altar**  
Coustou, 17th-century, reconstructed by Godde in 1826



3. **Figurative décors** by Sébastien Cornu (c. 1865)  
Paintings on canvas, affixed to the walls  
a. *The Transfiguration of Christ*  
b. *Jesus surrounded by young children*  
c. *The Disciples receive their Mission*  
d. *Jesus surrounded by young children*  
d. *Christ descends into Limbo*

## DESCRIPTION

After the death of Hippolyte Flandrin, architect Victor Baltard called in the painter Sébastien Cornu to finish off the décor of the north wing of the church's transept. Cornu opted to respect the decorative theme developed by Alexandre Denuelle but, contrary to his work on the opposite wall, Cornu decided not to echo Flandrin's compositions in the nave. The east wall is thus divided into four historical scenes representing episodes from the life of Jesus. At the centre of each scene Christ is shown standing in a similar position, which would suggest that the same model was reused and slightly adapted each time. The techniques on display here are also different, as these are not strictly mural paintings: the scenes were painted onto canvases in the artist's workshop, then affixed to the wall.

## RESTORATION AND OBJECTIVES

Buried beneath a visible layer of dirt, this grand canvas décor is now difficult to fully understand and appreciate from ground level. The restoration work will include cleaning and consolidation of the paint and the canvas for both the historical scenes and the faux architectural decorative sections, restoring the coherency of this wall. This restoration will also provide an opportunity to document the different techniques of mural painting used in the second half of the nineteenth century.



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

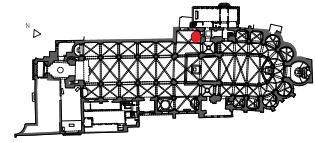
€ 90,594

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE SAINT FRANCIS-XAVIER ALTAR

FILE No.17 - The St. Francis Xavier Altar - north wing of the transept

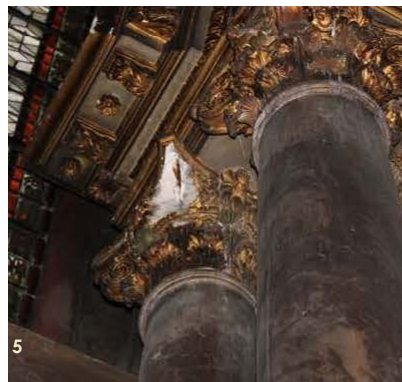


## DESCRIPTION

The altar in the northern portion of the transept was originally dedicated to Saint Placidus, then Saint Casimir, and was entirely reconstructed by Godde after being damaged in the revolution. In the centre, the statue of *Saint Francis-Xavier*, sculpted By Coustou in 1722, was donated to the church by Alexandre Lenoir in 1802 and comes from a Jesuit seminary. The marble sculpture shows the saint treading on a grimacing, bearded head representing idolatry. .

## RESTORATION AND OBJECTIVES

The Saint Francis-Xavier altar is now covered with a general layer of dirt, and numerous decorative sections are missing, including sections in bronze, plaster and carton-pierre. This monumental piece will be thoroughly restored, with cleaning, a fresh coat of wax for the marble and repair and replacement of those missing sections. This operation will also provide an opportunity to reinforce the wooden surface of the niche, in order to resolve the structural issues currently visible.



**The Saint Francis-Xavier Altar**  
17th century, reconstructed by Godde in 1826

1. Sculpture of Saint Francis-Xavier by Coustou
2. Sculpted bronze tabernacle
3. Red marble altar with bronze ornaments
4. Red marble columns
5. Plaster capitals and faux-architectural elements
6. Wooden panels and gilded carton-pierre cherub
7. Bronze symbol of Glory
8. Marble devotionals

Examples of the problems currently affecting these artefacts

## COST OF SPONSORING THIS WORK

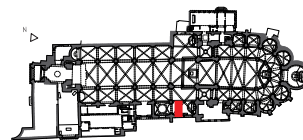
€ 65,910

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.18 - Crossing of the transept



## DESCRIPTION

Following on from the work conducted in the sanctuary and the chapel, architect Victor Baltard extended his grand redecoration project at Saint-Germain des Prés into the crossing of the transept. In a rare move for this period, he decided to entrust this project to the artists who had already worked on the choir: Alexandre Denuelle and Hippolyte Flandrin, ensuring that this decorative ensemble maintained an exceptional artistic coherency. Alexandre Denuelle thus continued his series of vaults adorned with stylised stars, while Hippolyte Flandrin painted, in March 1847, four medallions featuring angels against a golden background. The bases of the supporting columns are adorned with polychromatic motifs, and one of them features a painted wooden crucifix.



## RESTORATION AND OBJECTIVES

Bearing the traces of leaks sustained before the roof was repaired, this décor is now damaged and obscured by a coating of accumulated grime. The bases of the supporting columns have also been worn down over the centuries that the church has been in use. This restoration programme will include work to clean and consolidate the paint, and create replica patches to fill in missing sections. The final step will be the restoration of the crucifix, which will then be returned to its original position.



Close-up view of damage caused by past leaks, and a medallion

### 1. Painted décors by Hippolyte Flandrin

Medallions showing four angels against a golden background

### 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster

### 3. Crucifix

Painted wood

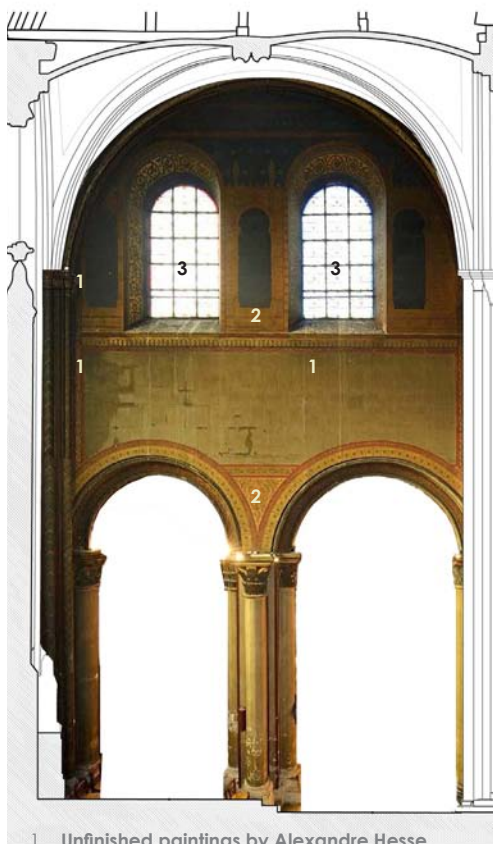
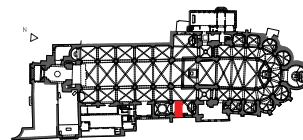
## COST OF SPONSORING THIS WORK

€ 131,438

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no.19 - West elevation of the southern wing of the transept



1. **Unfinished paintings by Alexandre Hesse**  
Paintings on canvas, to be affixed to the walls

2. **Faux architectural décors by Alexandre Denuelle**  
Oil/wax paint on plaster

3. **Stained glass panels from the Lusson workshop, Le Mans**  
Windows with ironwork motifs and coloured sections (1864)

## DESCRIPTION

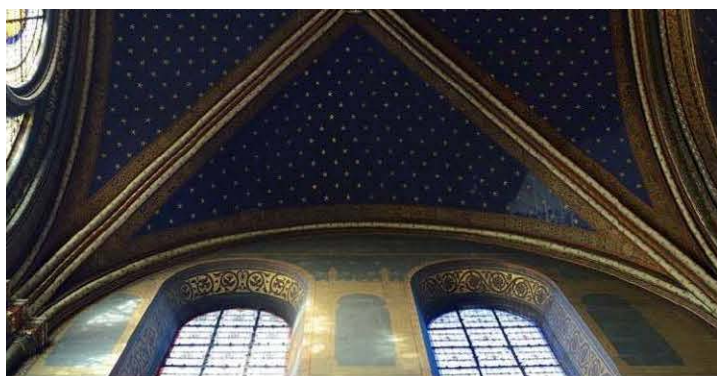
In 1870, the painter Sébastien Cornu died shortly after completing the décor in the north side of the transept. The decoration of the south wing was thus entrusted to Alexandre Hesse, a student of Gros and scion of an established artistic dynasty. The plan was for Hesse to produce large paintings on canvas, adhering to the style developed by Alexandre Denuelle, but he in turn died in 1879, leaving the job unfinished. Also dating from the great restoration campaign overseen by Victor Baltard, the upper section features two windows with colourful iron latticework, produced by the Lusson workshops in Le Mans.

## RESTORATION AND OBJECTIVES

Bearing the traces of leaks sustained before the roof was repaired, this décor is now damaged and obscured by a coating of accumulated grime. The bases of the supporting columns have also been worn down over the centuries that the church has been in use. This restoration programme will include work to clean and consolidate the paint, and create replica patches to fill in missing sections. The two upper windows will also receive attention, with the installation of a system to assure constant natural ventilation and avoid the accumulation of condensation.



'Man standing', study by Alexandre Hesse for the south transept of Saint-germain des Prés - 2012 - Musée du Louvre, Département des Arts graphiques



Detail of the upper section, with windows by Lusson of Le Mans

## COST OF SPONSORING THIS WORK

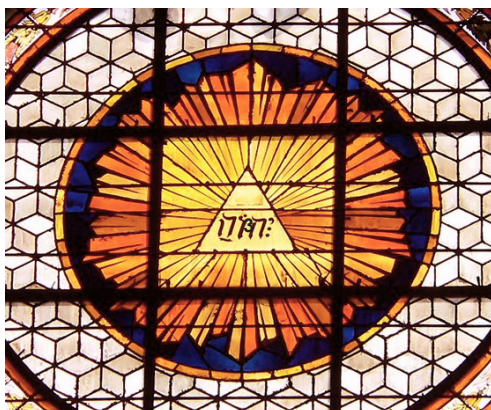
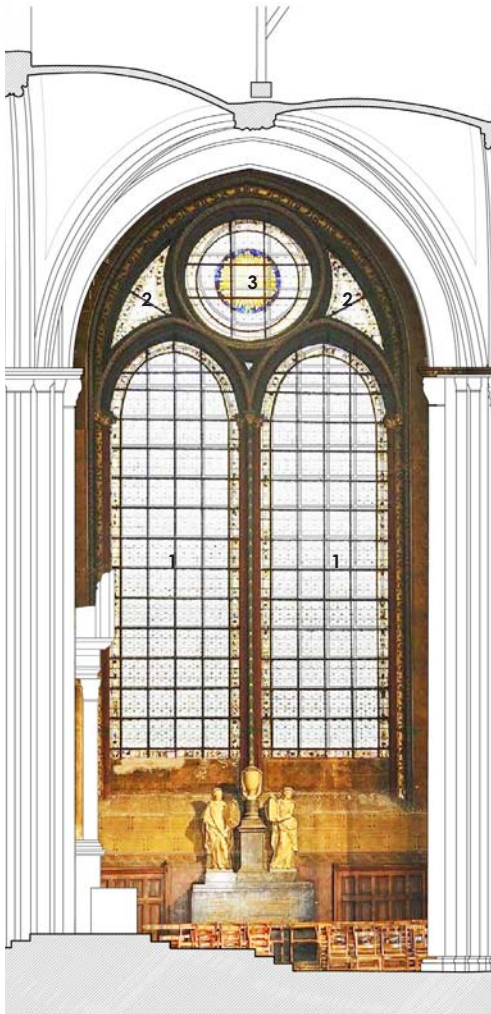
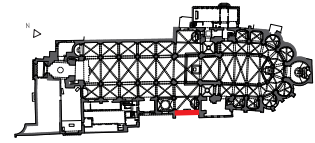
€ 89,039

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE GREAT MAURIST-ERA BAY IN THE SOUTHERN WING OF THE TRANSEPT

FILE no. 20 - Arch 12 in the southern wing of the transept



Window in Bay no.12  
Originally created in the 17th century, restored in the 19th and 20th

1. Lancet windows with enamelled borders
2. Spandrel windows with enamelled borders
3. Rosette window with enamelled borders and tetragrammaton motif.

## DESCRIPTION

During the great Maurist restoration of the seventeenth century, the southern extremity of the transept was completely reconfigured to incorporate a large window ensemble composed of two lancets topped with a rosette and two spandrel sections.

These windows are made up of small, square panes framed by floral borders, with the exception of the rosette whose central motif incorporates the four letters of the tetragrammaton.

This bay is now in very poor condition, with numerous missing and broken panes of glass and certain panels which have begun to buckle.

## RESTORATION AND OBJECTIVES

This grand Maurist-era bay will be thoroughly restored, requiring scaffolding both inside and outside the church. The glass panes will be entirely removed and transported to specialist workshops for expert analysis and restoration. Depending on the results of this analysis, the metal fittings may also be removed for repair. The restoration work will include thorough cleaning of the glass panes, replacement of broken sections of iron, and repair or replacement of other sections as required. The ironwork will be brushed and coated with a special anti-corrosion product before repainting. In the interests of preventive conservation, a system ensuring constant natural ventilation will be installed at the base of the windows in order to avoid the build-up of condensation.

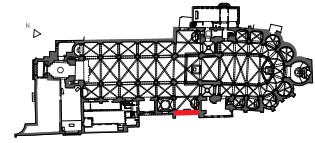
## COST OF SPONSORING THIS WORK

€ 171,625

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE CASTELLAN MONUMENT AND THE GRAND 19TH-CENTURY INTERIOR

FILE no. 21 - south elevation of the southern wing of the transept



## DESCRIPTION

In the late seventeenth century, Charles de Castellan, commendatory abbot of Saint-Evre de Toul, agreed to fund the redecoration of the southern wing of the transept on the condition that a mausoleum should be erected in honour of his family. Royal sculptor François Girardon was commissioned to create the monument, installed in the Saint-Maur chapel in 1683 (in the space currently occupied by the confessional). Damaged during the Revolution, the monument was reconstructed and reinstalled in the southern wing of the transept by Hippolyte Godde in 1828. The only surviving elements from the original mausoleum are the two statues representing Loyalty and Piety, holding engraved portraits of Louis and Olivier de Castellan. The tomb was restored once more in 1945, with the removal of the plaster trophies added by Godde.

## RESTORATION AND OBJECTIVES

In this new restoration campaign the missing noses and hands of the two statues will be restored, and the whole monument will be cleaned and given a fresh coat of wax. The marble plinth bearing an epitaph composed by Mabillon will also be restored, as will the surrounding décor curated by Victor Baltard: mural paintings by Alexandre Denuelle and wood panelling on the lower sections.



Missing sections and damage to the lower walls

1. **Faux architectural décors** by Alexandre Denuelle  
Oil/wax paint on plaster

2. **The Castellan Tomb**  
Sculpture by Girardon in 1683, reconstructed by Godde in 1826

3. **19th-century wood panelling**

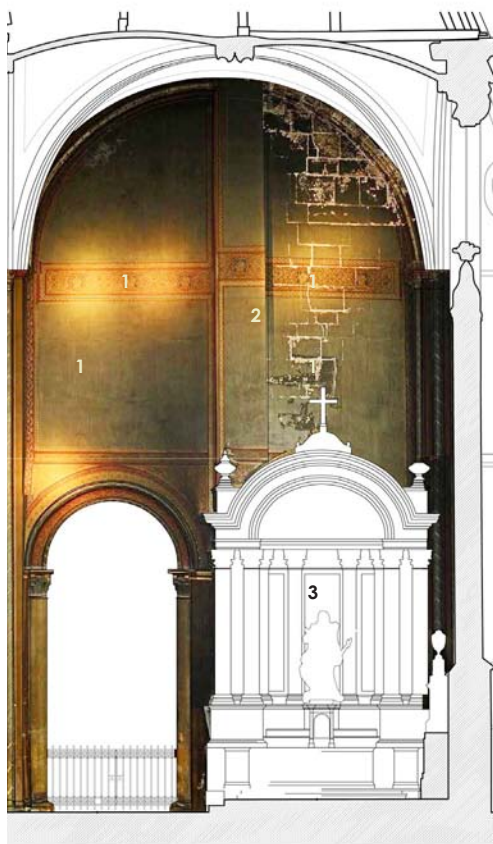
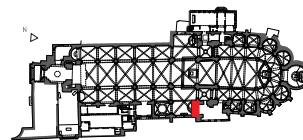
**COST OF SPONSORING THIS WORK**  
€ 95,882

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 22 - east elevation of the southern wing of the transept



## DESCRIPTION

In 1870, the painter Sébastien Cornu died shortly after completing the décor on the north side of the transept. The decoration of the south wing was thus entrusted to Alexandre Hesse, a student of Gros and scion of an artistic dynasty. The plan was for Hesse to produce large paintings on canvas, adhering to the style developed by Alexandre Denuelle, but he in turn died in 1879, leaving the job unfinished.

## RESTORATION AND OBJECTIVES

Bearing the traces of a serious leak sustained before the roof was repaired, this décor is now damaged and obscured by a coating of accumulated grime. Specialists will be called in to clean and consolidate the paint, and create replica patches for the missing sections. The traces of previous, generally shoddy, attempts at repainting will also be stripped away, restoring the unity of this wall.



Study by Alexandre Hesse for the south transept, 1872



Close-up of water damage



1. **Unfinished paintings by Alexandre Hesse**  
Paintings on canvas, to be affixed to the walls

2. **Faux architectural décors by Alexandre Denuelle**  
Oil/wax paint on plaster

3. **The Sainte-Marguerite Altar**  
Constructed by Bulle in 1675 and rebuilt by Godde in 1826

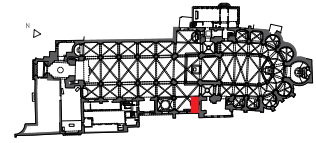
## COST OF SPONSORING THIS WORK

€ 96,247

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE SAINTE-MARGUERITE ALTAR, RECONSTRUCTED BY HIPPOLYTE GODDE

FILE no. 23 - the Sainte-Marguerite altar, southern wing of the transept



## DESCRIPTION

In the late seventeenth century Charles de Castellan, commendatory abbot of Saint-Evre de Toul, agreed to fund the redecoration of the southern wing of the transept on the condition that a mausoleum should be erected in honour of his family.

Pierre Bullet produced several designs incorporating a statue of Sainte Marguerite sculpted by Jacques Bourlet, a lay brother of the abbey, in 1705.

Damaged during the revolution, the altar was restored by Hippolyte Godde, who reconstructed this marble and bronze composition featuring a gilded tabernacle depicting the Lamb of God.

## RESTORATION AND OBJECTIVES

The Sainte-Marguerite altar is now coated in a layer of accumulated dirt, and many of the bronze, plaster and carton-pierre decorative elements have gone missing. This monumental ensemble will be fully restored, with cleaning, a fresh coat of wax for the marble and meticulous work to fill in the holes and restore missing parts.

**The Sainte-Marguerite Altar, designed by Bullet**  
17th century, reconstructed by Godde in 1826

1. Marble sculpture of Sainte Marguerite, Jacques Bourlet, 1705
2. Gilded oak tabernacle
3. Marble altar with bronze ornaments
4. Red marble columns
5. Plaster capitals and faux-architectural elements and carton-pierre decorative features
8. Marble devotionals



Sainte-MargueriteAltar, engraving by Bouillard, 1724



Details of current problems

## COST OF SPONSORING THIS WORK

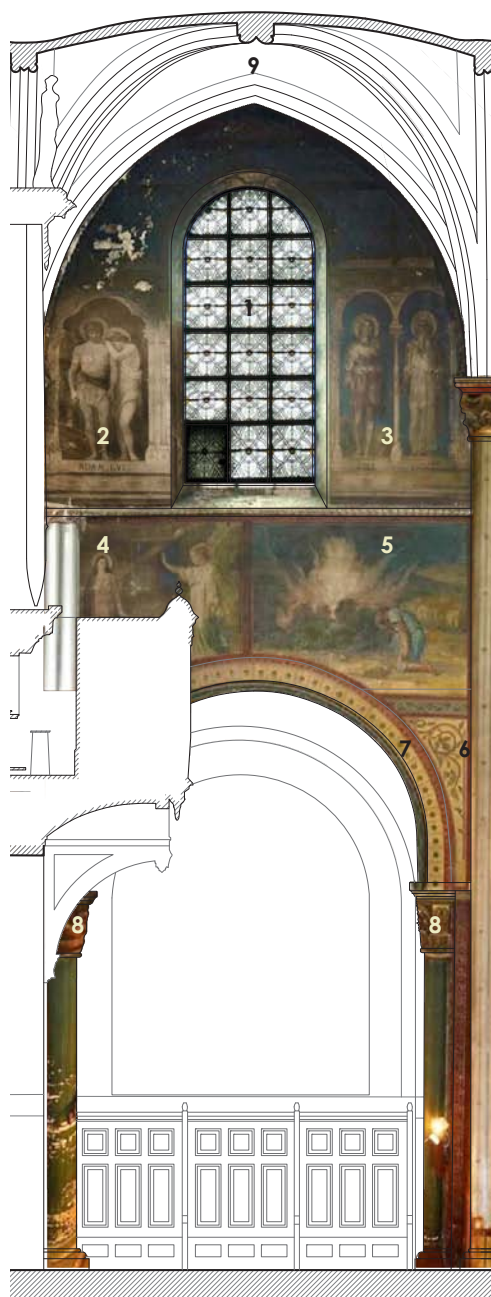
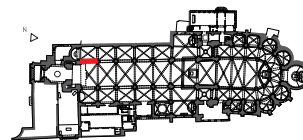
€ 52,687

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 24 - First arch on the north wall of the nave



## DESCRIPTION

Between 1855 and 1863, the architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition featuring scenes from the Old and New Testaments above and around the arches. The first instalments in this iconographic cycle are the *Annunciation* and the *Burning Bush*, beneath the figures of *Adam and Eve* and two church patriarchs. This commission provided the artist with an opportunity to further refine his encaustic painting technique, a process he had already used to decorate the choir. This grand mural décor also features a grisaille window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail one of the few surviving encaustic mural paintings.

**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

**Figurative décors by Hippolyte Flandrin**  
Oil/wax paint on plaster | 1856-1863

2. Adam and Eve  
3. Abel and Enoch  
4. The Annunciation  
5. The Burning Bush

**Non-figurative décors by Alexandre Denuelle**  
6. Foliage  
7. Friezes and arches  
8. Polychrome capitals  
9. Vault decorated with stylised flowers



*The Annunciation and the Burning Bush* - engravings by Poncet, a student of Flandrin

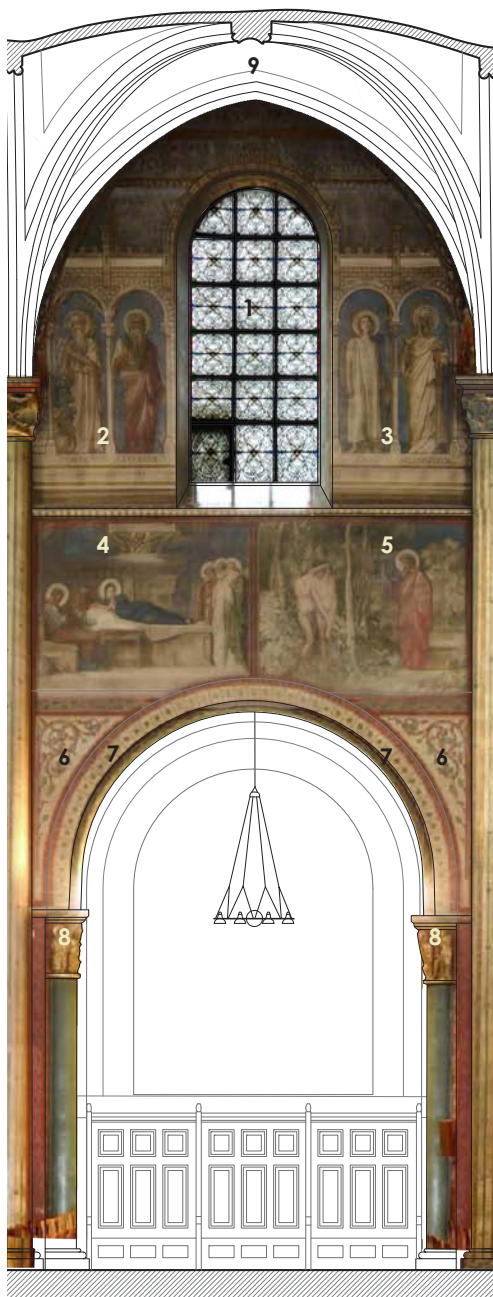
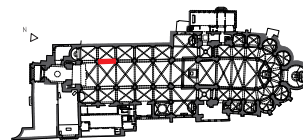
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 25 - Second arch on the north wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## **Figurative décors by Hippolyte Flandrin** Oil/wax paint on plaster | 1856-1863

- |                          |                   |
|--------------------------|-------------------|
| 2. Noah and Abraham      | 4. Nativity scene |
| 3. Isaac and Melchizedek | 5. Adam and Eve   |

## **Non-figurative décors by Alexandre Denuelle**

6. Foliage	8. Polychrome capitals
7. Friezes and arches	9. Vault decorated with stylised flowers

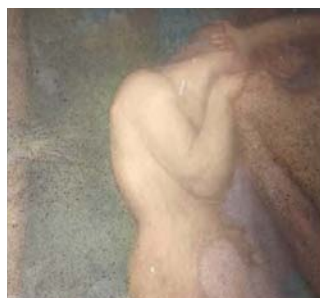
## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition featuring scenes from the Old and New Testaments, painted above and around the arches. Here we see Adam and Eve not far from the Nativity, the expulsion from the Garden of Eden contrasted with the arrival of Christ.

This commission provided the artist with an opportunity to further refine his encaustic painting technique, a process he had already used in the choir. This grand mural décor also features a window produced by the Lusson workshop in Le Mans.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity - particularly the Church Patriarchs and Prophets in the upper sections - this exceptional artistic ensemble is dulled and difficult to fully appreciate from ground level. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving encaustic mural paintings.



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

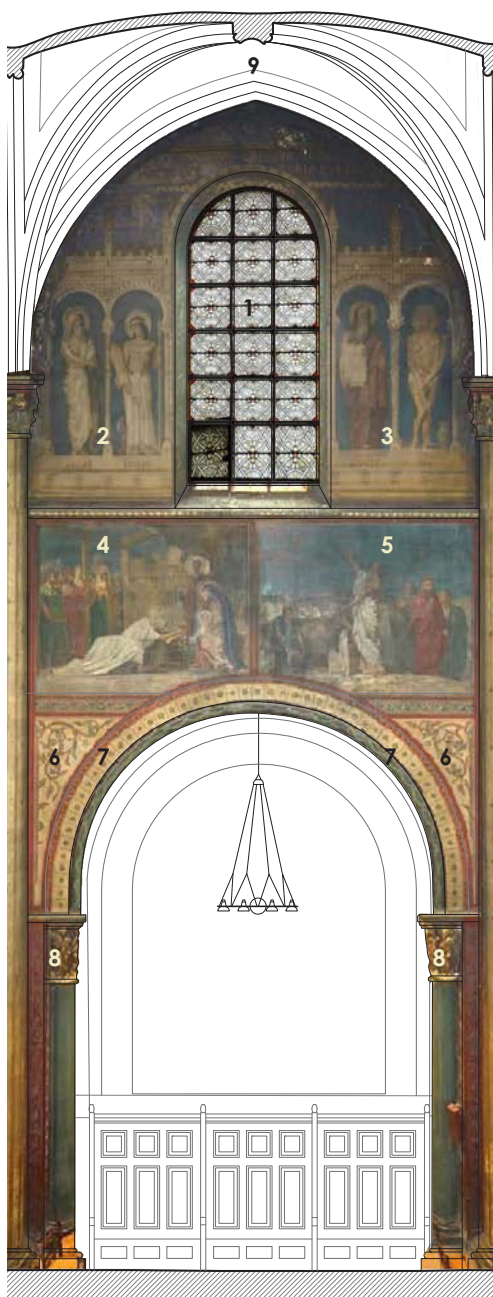
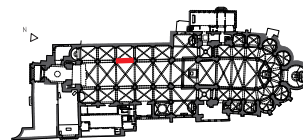
€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 26 - Third arch on the north wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

**Figurative décors by Hippolyte Flandrin**  
Oil/wax paint on plaster | 1856-1863

- 2. Jacob and Joseph
- 3. Moses and Job
- 4. The Adoration of the Magi
- 5. The Prophet Balaam

**Non-figurative décors by Alexandre Denuelle**  
6. Foliage  
7. Friezes and arches  
8. Polychrome capitals  
9. Vault decorated with stylised flowers

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition featuring scenes from the Old and New Testaments above and around the arches.

The composition here echoes the subject matter - the Adoration of the Magi – juxtaposed with a depiction of the appearance of the Star to Balaam. This commission provided the artist with an opportunity to further refine his encaustic painting technique, a process he had already used in the choir.

This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Test de nettoyage d'un mage réalisé par les ateliers Arcoa

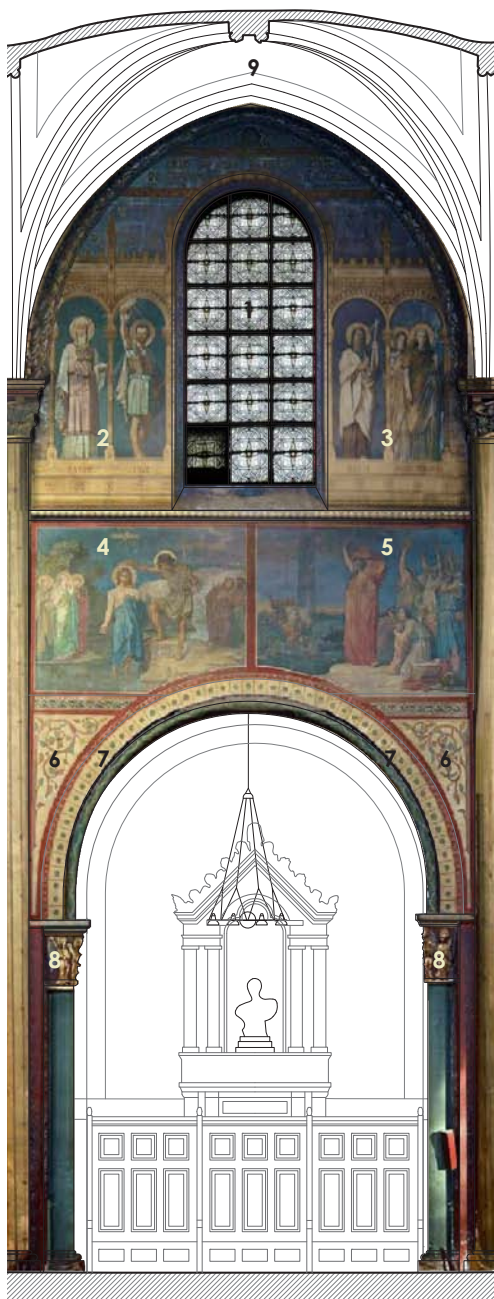
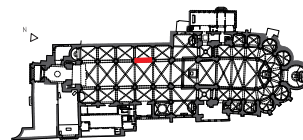
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 27 - Fourth arch on the north wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## **Figurative décors by Hippolyte Flandrin** Oil/wax paint on plaster | 1856-1863

- |                     |                           |
|---------------------|---------------------------|
| 2. Aaron and Joshua | 4. Baptism of Christ      |
| 3. Jahel and Debora | 5. Parting of the Red Sea |

## **Non-figurative décors by Alexandre Denuelle** 6. Foliage 7. Friezes and arches 8. Polychrome capitals 9. Vault decorated with stylised flowers

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of redecoration in the nave of Saint-Germain-des-Prés. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition incorporating scenes from the Old and New Testaments above and around the arches. The water used to baptise Christ in the River Jordan on one side opens up to let the Jewish people pass in the next scene, establishing a visual unity between the Baptism of Christ and the Parting of the Red Sea. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used in the choir. This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Tests of cleaning technique conducted by Arcoa

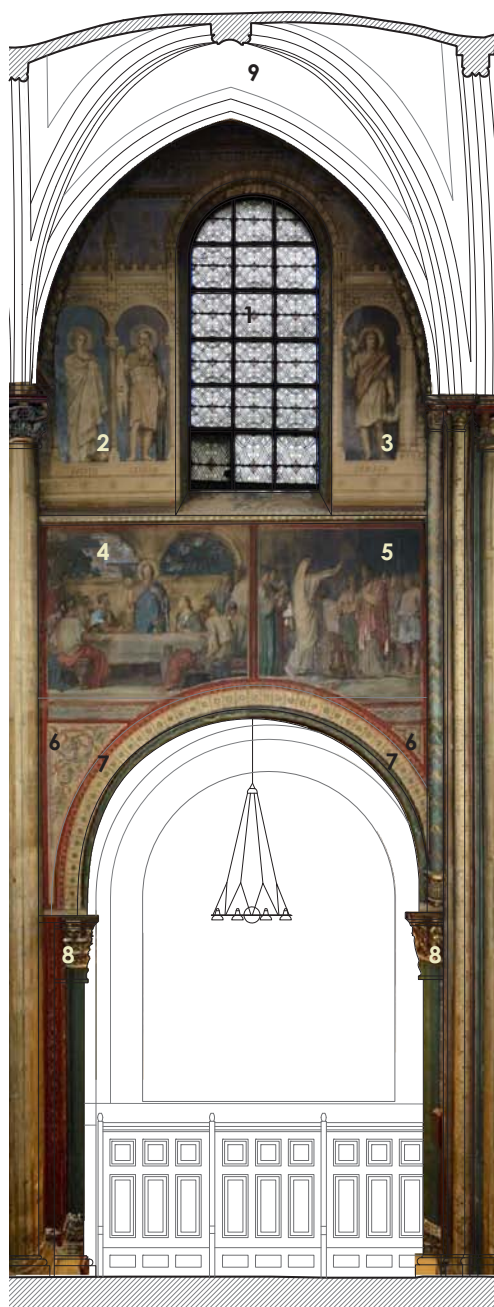
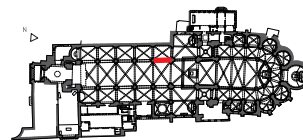
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 28 - Fifth arch on the north wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## Figurative décors by Hippolyte Flandrin

Oil/wax paint on plaster | 1856-1863

- |                      |                           |
|----------------------|---------------------------|
| 2. Judith and Gideon | 4. The Eucharist          |
| 3. Sameon            | 5. Melkizedek and Abraham |

## Non-figurative décors by Alexandre Denuelle

- |                       |  |
|-----------------------|--|
| 6. Foliage            | 8. Polychrome capitals                   |
| 7. Friezes and arches | 9. Vault decorated with stylised flowers |

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition incorporating scenes from the Old and New Testaments painted above and around the arches. Here we see the Prophecies of Melkizedek, with the prophet making an offering of bread and wine and blessing Abraham, forming a thematic connection with the scene of the Eucharist on the other side. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used in the choir. This grand mural décor also features a grisaille window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Buried beneath a layer of dirt and suffering from the effects of damp, it is difficult to appreciate this exceptional artistic composition from the ground. This restoration programme will include work to clean and consolidate the paint, and restore the artistic unity of this wall. The restoration programme will also provide a rare opportunity to analyse in detail some of the few surviving encaustic mural paintings.



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

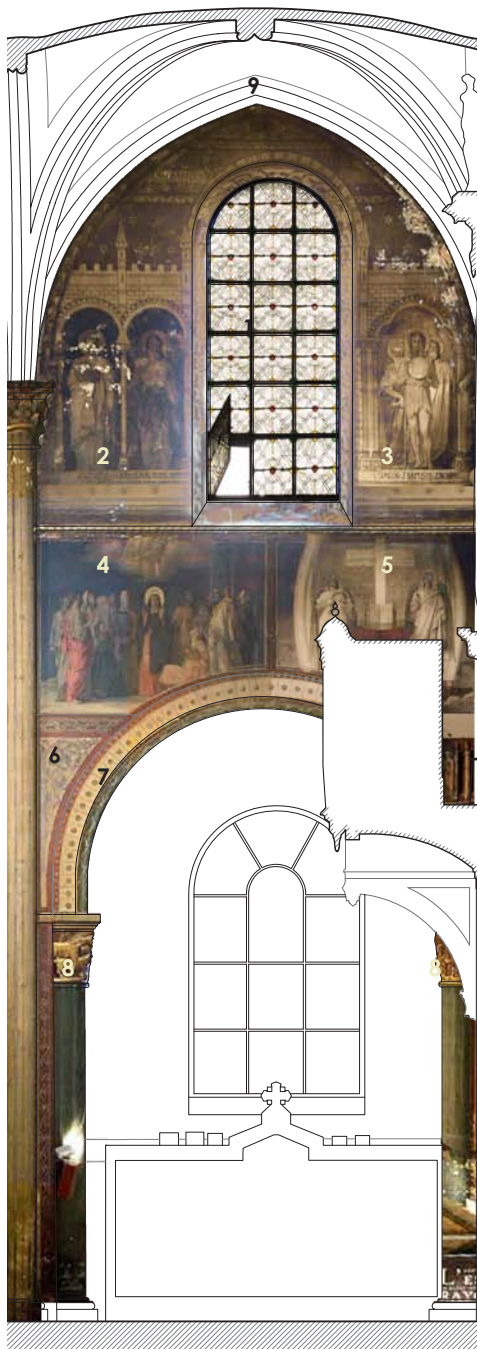
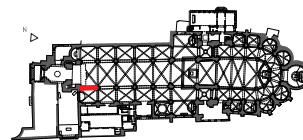
€ 90,648 €

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 29 - First arch on the south wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## Figurative décors by Hippolyte Flandrin

Oil/wax paint on plaster | 1856-1863

- 2. Amos, Malach and Nahour
- 3. Simeon, St. John the Baptist and Zacharia

## Figurative décors completed by Paul Flandrin

Oil on canvas | after 1864

- 4. Ascension
- 5. Preparations for the Last Judgement

## Non-figurative décors by Alexandre Denuelle

- 6. Foliage
- 8. Polychrome capitals
- 7. Friezes and arches
- 9. Vault decorated with stylised flowers

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. For the grand series of friezes combining scenes from the Old and New Testaments, the architect called upon decorative painter Alexandre Denuelle and celebrated artist Hippolyte Flandrin. The latter died in 1863, leaving his work incomplete. His brother Paul stepped in to finish the job. Based on Hippolyte's preparatory sketches, Paul Flandrin painted *the Ascension* and the *Preparations for the Last Judgement* on expanses of canvas which were subsequently affixed to the walls.

This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. This restoration programme will include work to clean and consolidate both the paint and the canvas, restoring the unity and cohesion of the original work. This restoration work will also provide an opportunity to study Paul Flandrin's technique in greater detail.



Examples of damage to the paintwork

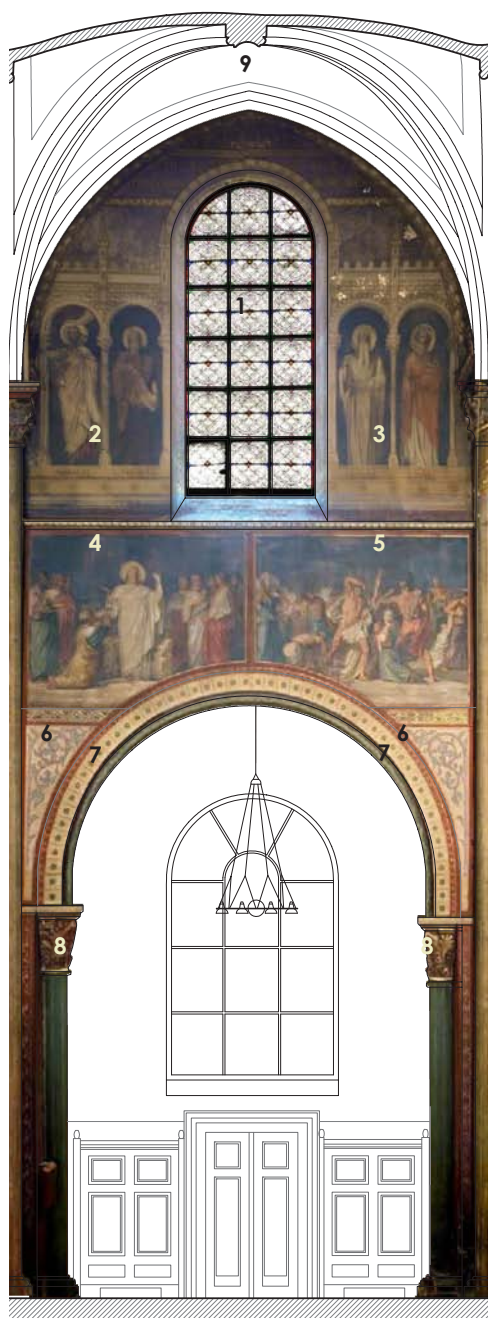
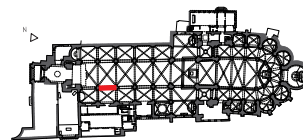
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 30 - Second arch on the south wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## Figurative décors by Hippolyte Flandrin

Oil/wax paint on plaster | 1856-1863

- |                           |  |
|---------------------------|--|
| 2. Habakkuk and Zephaniah | 4. The Disciples receive their Mission |
| 3. Hosea and Joel         | 5. The Dispersion after Babel          |

## Non-figurative décors by Alexandre Denuelle

- |                       |  |
|-----------------------|--|
| 6. Foliage            | 8. Polychrome capitals                   |
| 7. Friezes and arches | 9. Vault decorated with stylised flowers |

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of redecoration in the nave of Saint-Germain-des-Prés. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition combining scenes from the Old and New testaments above and around the arches. In the *Disciples Receiving Their Mission*, Jesus is shown sending his apostles out into the world to unite in one faith all of those peoples scattered since the *Destruction of the Tower of Babel*. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used to decorate the choir. This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. This restoration programme will include work to clean and consolidate the paint, and restore the artistic unity of this wall. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Cleaning technique test performed by Arcoa

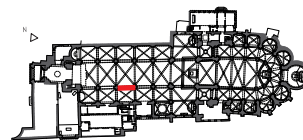
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 31 - Third arch on the south wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

**Figurative décors by Hippolyte Flandrin**  
Oil/wax paint on plaster | 1856-1863

- |                       |                        |
|-----------------------|------------------------|
| 2. Ezekiel and Daniel | 4. The Resurrection    |
| 3. Elijah and Elisha  | 5. Jonah and the whale |

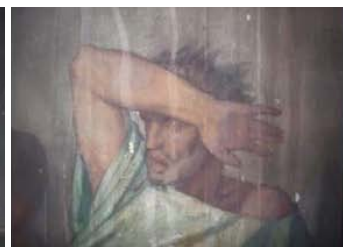
**Non-figurative décors by Alexandre Denuelle**  
6. Foliage  
7. Friezes and arches  
8. Polychrome capitals  
9. Vault decorated with stylised flowers

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition featuring scenes from the Old and New Testaments above and around the arches. Here, as *Jonah* emerges living from the belly of the whale, Christ rises from the grave in a *Resurrection* scene. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used in the choir. This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Examples of damage to the paintwork

## COST OF SPONSORING THIS WORK

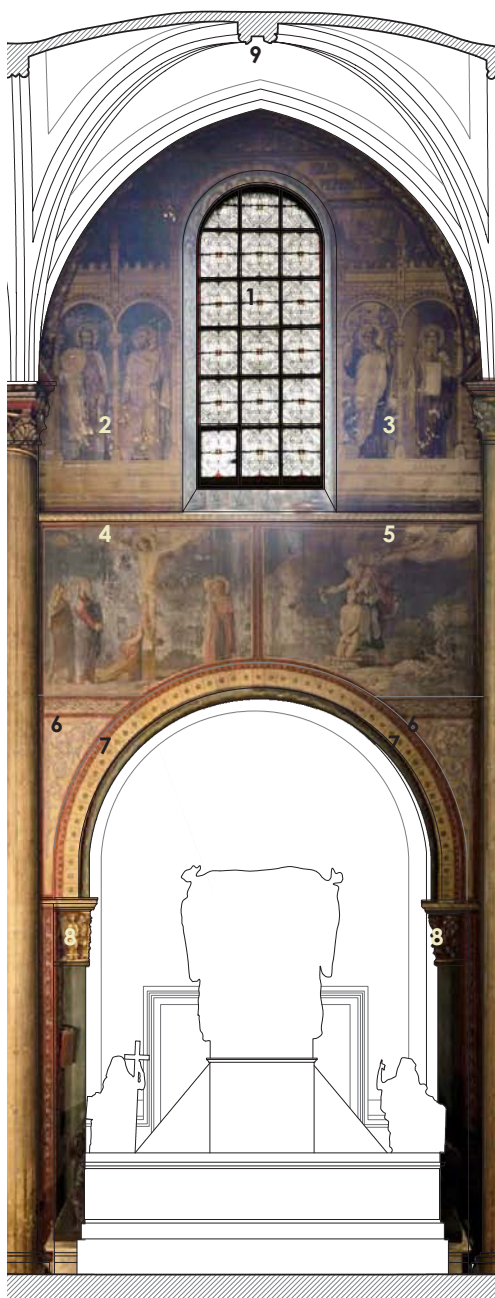
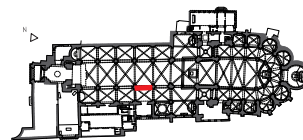
€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 32 - Fourth arch on the south wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

**Figurative décors by Hippolyte Flandrin**  
Oil/wax paint on plaster | 1856-1863

- |                        |                           |
|------------------------|---------------------------|
| 2. Isaiah and Hezekiah | 4. The Crucifixion        |
| 3. Jeremiah and Baruch | 5. The Sacrifice of Isaac |

**Non-figurative décors by Alexandre Denuelle**  
6. Foliage  
7. Friezes and arches  
8. Polychrome capitals  
9. Vault decorated with stylised flowers

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition combining scenes from the Old and New Testaments around and above the arches. The *Crucifixion* of Jesus is here foreshadowed by the Old Testament story of the *Sacrifice demanded of Abraham*. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used to decorate the choir. This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Examples of damage to the paintwork

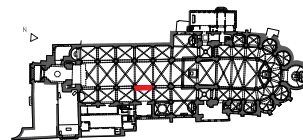
## COST OF SPONSORING THIS WORK

€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE PULPIT CREATED UNDER THE ORDERS OF HIPPOLYTE GODDE

FILE no. 33 - Fourth arch on the south wall of the nave



**Pulpit, based on a design by Quatremère de Quincy**

1. Winged caryatids holding up a polychrome baldachin
2. Polychrome plaster baldachin with stars
3. *The New Law*, bronze sculpture by Jacquot, 1829
4. *The Old Law*, bronze sculpture by Jacquot, 1829
5. *Jesus preaching on the mountain side*, low-relief in bronze sculpted by Georges Jacquot (1794-1873)
6. Two angels surrounded by foliage, low relief by Jacquot - 1829

## DESCRIPTION

In the 1820s Hippolyte Godde, the architect responsible for Paris' churches, oversaw a vast programme of decorative work to accompany his restoration of Saint-Germain-des-Prés Church.

In the nave, directly opposite the pews, he created a new pulpit based on designs by Quatremère de Quincy. This prominent theorist of architectural classicism drew inspiration from early Roman basilicas to create a grand, austere pulpit combining white marble with bronze statues and low relief sculptures. The pedestals which flank the pulpit feature two female allegories sculpted by Jacquot, the Old Law and the New Law. Meanwhile, in the centre, two angels hold up a multi-coloured baldachin which serves as an abat-son. The ensemble is topped off with a low relief scene showing *Jesus preaching on the mountain side*.

## RESTAURATION ET ENJEUX

A fine example of the neoclassical style imposed by Hippolyte Godde, this pulpit provides a marked contrast with the medieval aesthetics of the church. It has now fallen into disrepair and is in serious need of cleaning.



Missing sections and accumulated dirt on the décors - Dirt on the marble

## COST OF SPONSORING THIS WORK

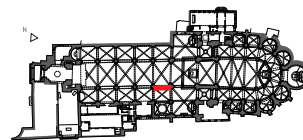
€ 46,190

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 34 - Fifth arch on the south wall of the nave



**Stained glass panels from the Lusson workshop, Le Mans**  
1. Windows in the nave, 1857

## Figurative décors by Hippolyte Flandrin

Oil/wax paint on plaster | 1856-1863

- |                      |   |
|----------------------|---|
| 2. Samuel            | 4. The Betrayal of Judas                    |
| 3. David and Solomon | 5. Joseph sold into slavery by his brothers |

## Non-figurative décors by Alexandre Denuelle

- |                       |  |
|-----------------------|--|
| 6. Foliage            | 8. Polychrome capitals                   |
| 7. Friezes and arches | 9. Vault decorated with stylised flowers |

## DESCRIPTION

Between 1855 and 1863, architect Victor Baltard oversaw a vast programme of decorative work in the nave of Saint-Germain-des-Prés Church. He called in renowned contemporary artists including Alexandre Denuelle and Hippolyte Flandrin, who created a grand frieze composition combining scenes from the Old and New Testaments around and above the arches. *The Betrayal of Judas* shown here is thus echoed in the Old Testament story of *Joseph sold into slavery by his brothers*. This commission provided the artist with an opportunity to further refine his encaustic paintings technique, a process he had already used in the choir.

This grand mural décor also features a window produced by the Lusson workshop in Le Mans, an important element in the overall unity of the composition.

## RESTORATION AND OBJECTIVES

Now coated in a layer of dirt and damaged by the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint, restoring the coherency of this work. This project will also provide a rare opportunity to analyse in detail some of the few surviving examples of encaustic mural painting.



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

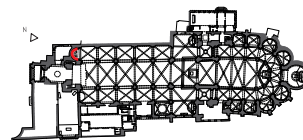
€ 90,648

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE BAPTISMAL FONT CHAPEL CREATED UNDER THE ORDERS OF HIPPOLYTE GODDE

FILE no. 35 - The Baptismal Font Chapel



Décors created under the supervision of Hippolyte Godde

1. Stucco plaster



Marble baptismal font

## Capitals

- 2. Capital with vegetation
- 3. Figurative capital

## Furniture

- 4. 17th-century baptismal font in red marble, with a gilt bronze lid
- 5. Plaster and wood crucifix
- 6. Iron railings by Raymond Subes, 1942

## DESCRIPTION

As part of the major programme of work which he directed at Saint-Germain-des-Prés Church, Hippolyte Godde expanded the first arch in the church's northern aisle with the addition of the Baptismal Font Chapel. The walls, which culminate in a hemispherical vault, were coated with an ochre coloured plaster which echoed the tones of the columns framing this chapel. At the summit of these columns are sculpted capitals featuring a stylised natural design (left) and a historical scene (right). The ensemble is topped off with a crucifix and a marble baptismal font, transferred from its original home in one of the apse chapels. In 1942, master ironworker Raymond Subes forged an ornate grille for the chapel, an extension of his work on the grand gates separating the nave from the porch.

## RESTORATION AND OBJECTIVES

Coated in accumulated dirt and suffering from the effects of damp, the walls and all of the religious furniture will be thoroughly cleaned and conserved in order to restore the artistic unity of this ensemble. The restoration of the non-painted capitals will also provide an invaluable opportunity to study the iconography and techniques of the medieval sculptures of Saint-Germain-des-Prés.



Details from the column capitals which frame the entrance to this chapel.

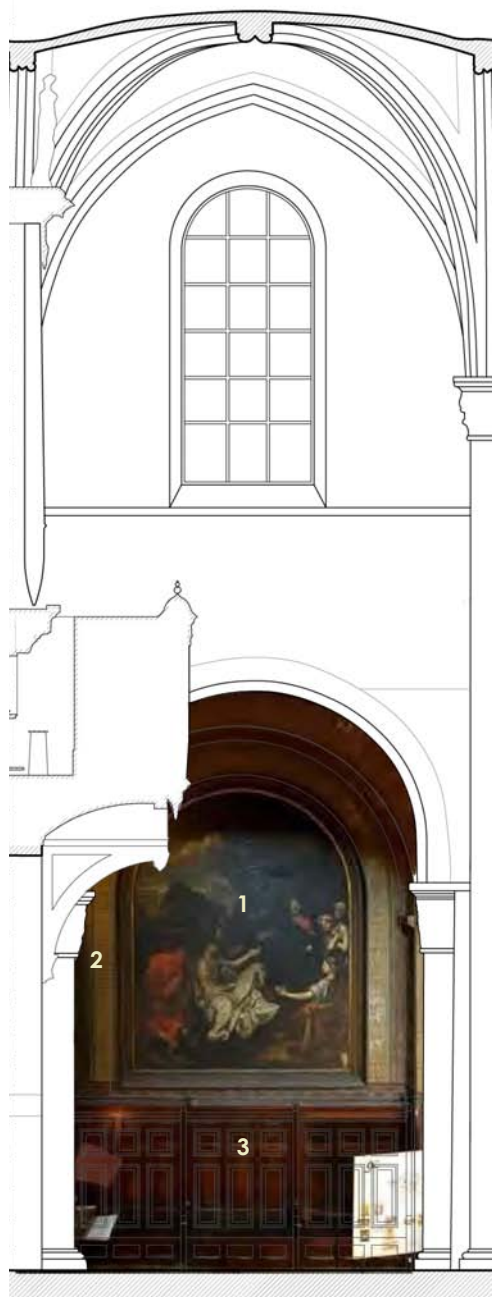
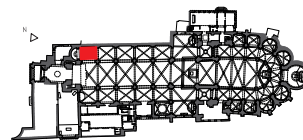
## COST OF SPONSORING THIS WORK

€ 57,539

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.36 - First arch of the north aisle



## 1. Canvas on frame

*The Resurrection of Lazarus* by François Verdier, 1677

## 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster  
Largely repainted in the 1930s

## 3. Wood panels and pews

Décor installed under the aegis of Victor Baltard in the 19th century

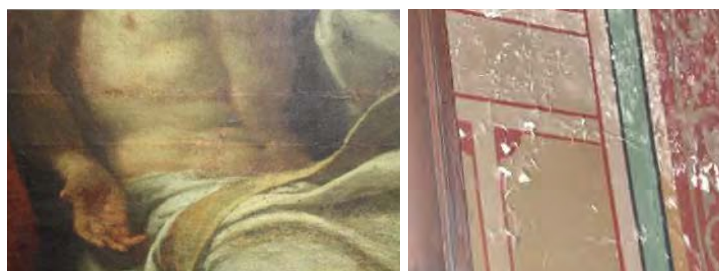
## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this colourful frieze, on the lower part of the walls, the wooden benches were inspired by medieval pews.

In the centre of this bay is a work painted in 1677 by François Verdier, depicting the *Resurrection of Lazarus*. This painting is one of the famous 'Mays' of Notre-Dame Tradition held that every year the guild of goldsmiths would present the cathedral with a new painting for the nave. This piece subsequently came into the possession of the abbey of Saint-Germain-des-Prés.

## RESTORATION AND OBJECTIVES

The substantial peeling and flaking of the paint on the *Resurrection of Lazarus* makes restoration an immediate and pressing priority. Meanwhile, the mural paintings and wood panelling will be thoroughly cleaned in order to restore the aesthetic unity of the ensemble.



Examples of damage to the canvas and mural decorations

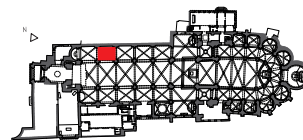
## COST OF SPONSORING THIS WORK

€ 114,292

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.37 - Second arch of the north aisle



## 1. Canvas on frame

*Christ's Entrance to Jerusalem* by Laurent de La Hyre 1645

## 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster  
Largely repainted in the 1930s

## 3. Wood panels and pews

Décor installed under the aegis of Victor Baltard in the 19th century

## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this colourful frieze, on the lower part of the walls, the wooden benches were inspired by medieval pews.

At the centre of this bay, *Christ's Entrance to Jerusalem* is a work painted in 1645 by Laurent de la Hyre. Two centuries later, Hippolyte Flandrin would paint his own treatment of this subject on the north wall of the sanctuary.

## RESTORATION AND OBJECTIVES

A fine example of the rigid classicism which was the hallmark of the Attic revival in mid-17th-century Paris, *Christ's Entrance to Jerusalem* is now labouring under a layer of dirt, with substantial damage to the paint and canvas. The numerous canvas repairs performed over the centuries now make it imperative that we fully restore both the canvas and the wooden base. Meanwhile, the mural paintings and wood panelling will be thoroughly cleaned in order to restore the aesthetic unity of the ensemble



Examples of damage to the canvas, and the vault's decorative paintwork

## COST OF SPONSORING THIS WORK

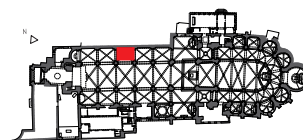
€ 106,549

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.38 - Third arch of the north aisle



## 1. Canvas on frame

*Baptism of the Eunuch* by Nicolas Bertin 1718

## 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster  
Largely repainted in the 1930s

## 3. Wood panels and pews

Décor installed under the aegis of Victor Baltard in the 19th century

## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this colourful frieze, on the lower part of the walls, the wooden benches were inspired by medieval pews.

In the centre of the arch is a painting of the *Baptism of the Eunuch* by Nicolas Bertin, dating from 1718. According to Dom Bouillart, this painting was part of a series of ten scenes illustrating the Acts of the Apostles which once adorned the nave of the abbey church.

## RESTORATION AND OBJECTIVES

Dulled by a layer of dirt and some fairly serious damage in certain sections, the paint and canvas of the *Baptism of the Eunuch* are now in need of thorough restoration. Meanwhile, the mural paintings and wood panelling will be thoroughly cleaned in order to restore the aesthetic unity of the ensemble.



Examples of damage to the canvas, and the vault's decorative paintwork

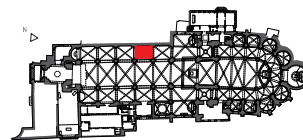
## COST OF SPONSORING THIS WORK

€ 114,972

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.39 - Fourth arch of the north aisle



## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this colourful frieze, on the lower part of the walls, the wooden benches were inspired by medieval pews.

In the centre of the arch is a marble monument dedicated to Hippolyte Flandrin, designed in 1865 by Victor Baltard at the request of the Archbishop, keen to honour the memory of the «church's artistic benefactor.» The bust of the artist, sculpted by Oudiné, is accompanied by the inscription: 'For Hippolyte Flandrin, from his friends, students and admirers.»

## RESTORATION AND OBJECTIVES

Now yellowed and dirty, the white and green marbles of this monument will be cleaned with utmost care. Meanwhile, the surrounding painted décors and wooden panels will be thoroughly restored in order to recreate the aesthetic unity of Baltard's original composition.



### 1. Monument to Hippolyte Flandrin

Based on sketches by Baltard, buste sculpted by Oudiné, installed in 1865

### 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster  
Largely repainted in the 1930s

### 3. Wood panels and pews

Décor installed under the aegis of Victor Baltard in the 19th century

Cleaning tests conducted on the painted décors and sketch by Victor Baltard

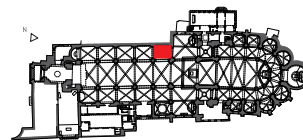
## COST OF SPONSORING THIS WORK

€ 73,944

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No.40 - Fifth arch of the north aisle



## 1. Canvas on frame

*Death of Sapphira* by Sébastien Leclerc, 1718

## 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster  
Largely repainted in the 1930s

## 3. Wood panels and pews

Décor installed under the aegis of Victor Baltard in the  
19th century

## DESCRIPTION

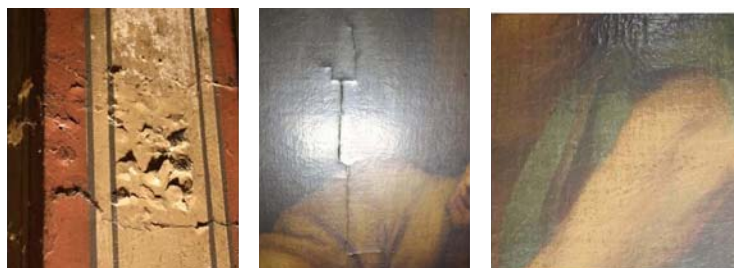
As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this colourful frieze, on the lower part of the walls, the wooden benches were inspired by medieval pews.

In the centre of the arch is a painting of the *Death of Sapphira* by Sébastien Leclerc, dating from 1718. According to Dom Bouillart, this painting was part of a series of ten scenes illustrating the Acts of the Apostles which once adorned the nave of the abbey church.

## RESTORATION AND OBJECTIVES

With the canvas torn in several places, the current condition of the *Death of Sapphira* calls for a full and thorough reframing, accompanied by work to clean the surface and secure the paint.

Meanwhile, the surrounding painted décors and wooden panels will be thoroughly restored in order to recreate the aesthetic unity of Baltard's original composition.



Examples of damage to the mural paintings and canvas

## COST OF SPONSORING THIS WORK

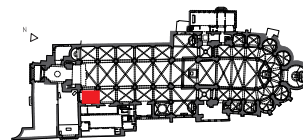
€ 114,972

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 41 - First arch of the south aisle



## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Complementing this polychrome composition is an ornamental stained-glass window produced by the Lusson workshops of Le Mans in 1863. Beneath the window, a marble monument commemorates the victims of the two world wars, while to the right a sculpted grille with candle-holders by architect Jean-Baptiste Lassus encircles a statue of the Virgin Mary (this latter work was already the subject of a recent restoration campaign).

## RESTORATION AND OBJECTIVES

Warped and dirty, the panes of the stained glass window will be dismantled and restored by specialists in the workshop. This process, coupled with the comprehensive restoration of the wall paintings, will reveal the original colours of this arch, gradually dulled by the ravages of time.

The programme will also include cleaning and repainting of the candle-frame and the cenotaph monument.



1. **Stained glass panels from the Lusson workshop, Le Mans**  
Coloured, ornamental stained glass window, 1863

2. **Faux architectural décors by Alexandre Denuelle**  
Oil/wax paint on plaster  
Largely repainted in the 1930s

3. **Cenotaph in white marble**

4. **Grille with candle-holders, designed by Lassus in 1841**

Grille with candle-holders, designed by the architect Jean-Baptiste Lassus

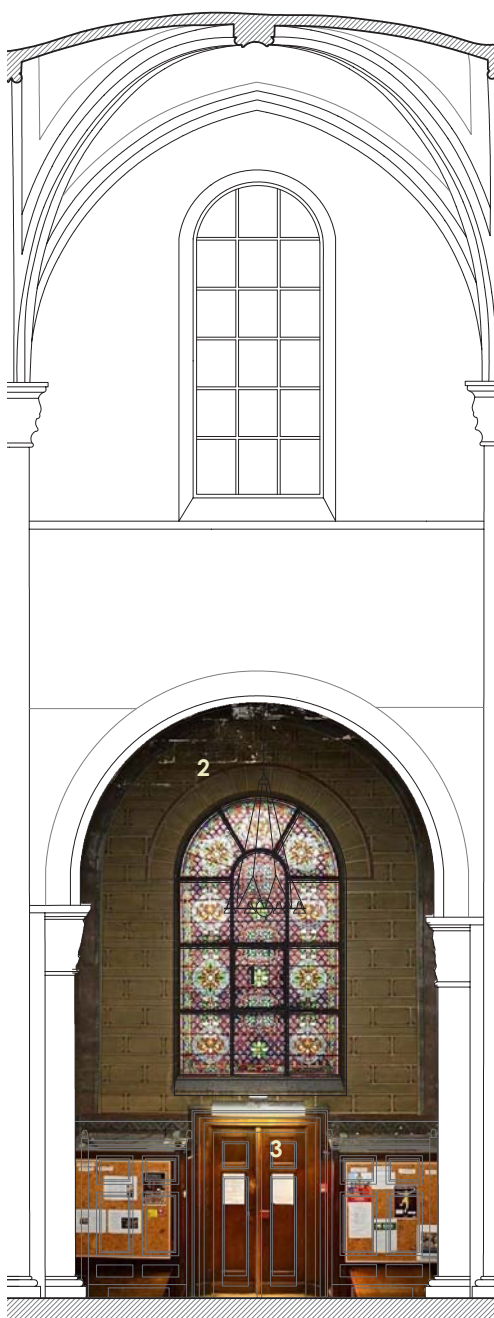
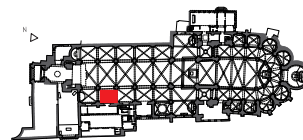
## COST OF SPONSORING THIS WORK

€ 98,186

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 42 - Second arch of the south aisle

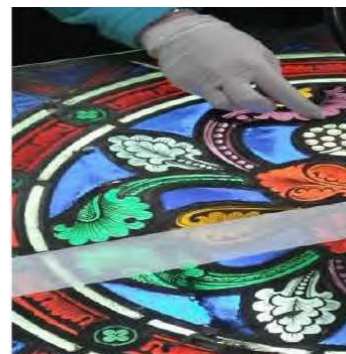


## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Complementing this polychrome composition is an ornamental stained-glass window produced by the Lusson workshops of Le Mans in 1863. Beneath the window, the wooden seats inspired by medieval pews are evidence of Victor Baltard's interior renovation.

## RESTORATION AND OBJECTIVES

Now warped and dirty, the panes of the stained glass window will be dismantled and restored by specialists in the workshop. This process, coupled with the comprehensive restoration of the wall paintings, will reveal the original colours of this part of the church, which have been dulled by the ravages of time. At the same time, the wooden furnishings will be thoroughly restored in order to recreate the coherent artistic ensemble imagined by Baltard.



Cleaning test on a Lusson window pane

### 1. Stained glass panels from the Lusson workshop, Le Mans

Coloured, ornamental stained glass window, 1863

### 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster

Largely repainted in the 1930s

### 3. 19th-century wooden panels and pews

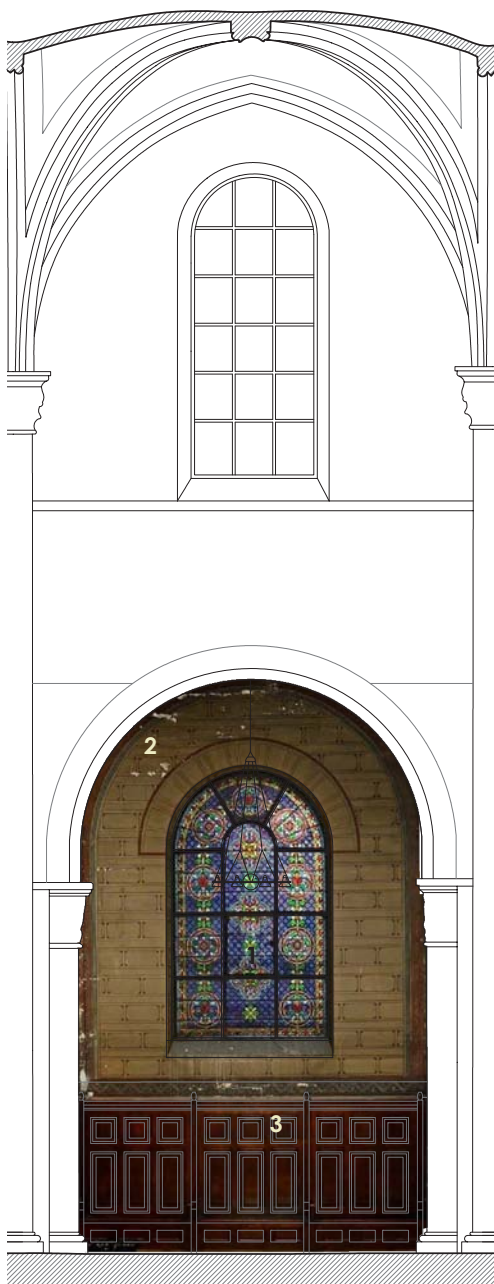
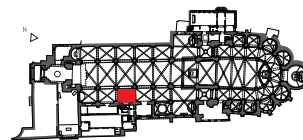
## COST OF SPONSORING THIS WORK

€ 103,733

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 43 - Third arch of the south aisle



## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Complementing this polychrome composition is an ornamental stained-glass window produced by the Lusson workshops of Le Mans in 1863. Beneath the window, the wooden seats inspired by medieval pews are evidence of Victor Baltard's interior renovation.

## RESTORATION AND OBJECTIVES

Now warped and dirty, the panes of the stained glass window will be dismantled and restored by specialists in the workshop. This process, coupled with the comprehensive restoration of the wall paintings, will reveal the original colours of this part of the church, which have been dulled by the ravages of time. At the same time, the wooden furnishings will be thoroughly restored in order to recreate the coherent artistic ensemble imagined by Baltard.



Examples of damage to the paint work

### 1. Stained glass panels from the Lusson workshop, Le Mans

Coloured, ornamental stained glass window, 1863

### 2. Faux architectural décors by Alexandre Denuelle

Oil/wax paint on plaster

Largely repainted in the 1930s

### 3. 19th-century wooden panels and pews

## COST OF SPONSORING THIS WORK

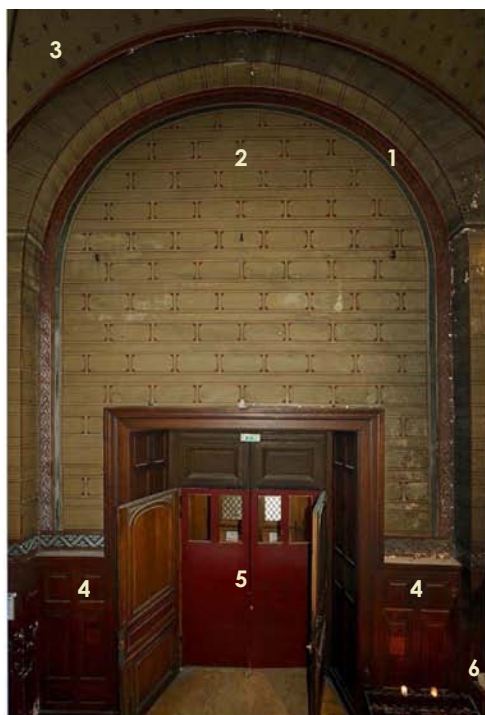
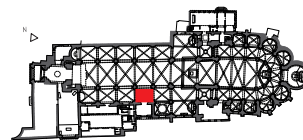
€ 103,733

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 44 - Fourth arch of the south aisle



**Faux architectural décors by Alexandre Denuelle**

1. Decorative frieze
2. Polychrome faux-architectural decoration
3. Vault with star motif

## 19th-century woodwork

4. Wood panelling
5. Door leading to the Sainte-Marguerite Portal, 19th-century



## Sculptures

6. Statue of Saint Anthony - stone, wooden base. Early 20th century
7. Statue of Saint Peter, plaster with patina coating socle en bois polychrome, XIX<sup>e</sup> siècle



## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches. Beneath this polychrome composition, the wooden furnishings also date from the Baltard restoration. Across from the Sainte-Marguerite door, a life-size statue of *Saint Peter giving his blessing* forms the rear of the nave pulpit. This nineteenth-century ensemble is rounded off by a statue of Saint Anthony on a wooden plinth.

## RESTORATION AND OBJECTIVES

The painted décor and wooden furnishings will be thoroughly restored in order to recreate the coherent artistic ensemble imagined by Baltard. The statue of Saint Peter will be cleaned and repainted, as well as having its missing parts replaced. The state of Saint Anthony will also be restored, and returned to its original base in a slightly different position.



Close-up view of damage to the statue of Saint Peter: fingers and keys missing, paint peeling away from the base.



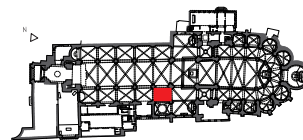
## COST OF SPONSORING THIS WORK

€ 81,406

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 45 - Fifth arch of the south aisle



## DESCRIPTION

As part of the major programme of decoration work which he directed at Saint-Germain-des-Prés Church, Victor Baltard commissioned the painter Alexandre Denuelle to produce faux-architectural décors for the walls of the aisles, along with stylised floral compositions for the ogive arches.

## RESTORATION AND OBJECTIVES

The painted décor will be thoroughly restored in order to recreate the coherent artistic ensemble imagined by Baltard.



Damage to the painted décor and lower sections of the wall caused by wear and tear and creeping damp

**Faux architectural décors by Alexandre Denuelle**  
Oil/wax paint on plaster,  
largely repainted in the 1930s

1. Vault with star motif
2. Foliage motifs on the transverse arches
3. Faux-architectural décors

4. Polychrome sculpted capitals

## COST OF SPONSORING THIS WORK

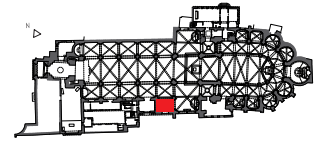
€ 64,651

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE SAINT-MAUR CHAPEL AND ITS 17TH-CENTURY DÉCORS

FILE no.46 - Painted vault depicting the *Apotheosis of Saint Maur*



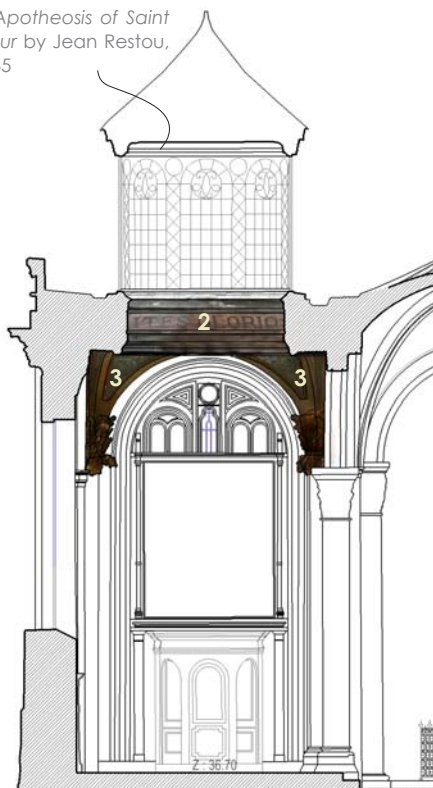
## DESCRIPTION

In 1646, the Sainte-Marguerite transept was extended to the east with the creation of the Saint-Maur Chapel. In the early 17th-century, the roof lantern was added to the vault of the chapel in order to cast more light on the *Castellan tomb*, which previously occupied this space. On the sculpted interior panels, a paint and gilt inscription stretches around the whole circumference of the roof lantern, while the top dome itself is decorated with a canvas painted by Jean Restou depicting the *Apotheosis of Saint Maur*. The chapel vault is abundantly decorated with cherubs and foliage, and has been repainted on numerous occasions over the years.

## RESTORATION AND OBJECTIVES

A rare survival from the church's Maurist era, this decorative ensemble is now difficult to fully appreciate due to the generalised coating of dirt and the results of previous, shoddy repainting efforts. The restoration of the glass panes of the roof lantern, commissioned by the City of Paris, should allow us to permanently halt the problems of water leaking in through the roof - an essential priority before work begins to restore the painted interiors. The painted surface will then be cleaned and reattached to the ceiling, with missing sections filled in to restore the ensemble to its original condition.

1. Apotheosis of Saint Maur by Jean Restou, 1735



2. Inscription on the rim of the roof lantern  
«Laudemus viros gloriosos parentes nostros»- «Let us praise now our glorious fathers»(Ecclesiasticus, XLIV.1)  
3. Cherubs in the spandrels of the 18th-century vault



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

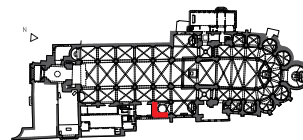
€ 54,744

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE SAINT-MAUR CHAPEL AND ITS 19TH-CENTURY DÉCORS

FILE no.47 - Upper sections, and the confessional



## DESCRIPTION

In the Saint-Maur Chapel, originally constructed in the 17th century, Victor Baltard continued the grand decorative scheme begun in the nave and the aisles of the church, commissioning painter Alexandre Denuelle to create an abundant, colourful décor on the walls of the chapel. To the south, a faux-architectural pattern serves to highlight the beauty of the ornamental stained-glass window produced by the workshops of Lusson in Le Mans in 1863. The other wall is given over to a representation of the *Swoon of the Virgin*, painted by Oscar Varcollier in 1846 and surrounded by painted and gilded neo-Romanesque wooden panels. Beneath this ensemble, a sculpted wooden confessional is an example of the furniture designed for the church in the early nineteenth century by ecclesiastical architect Jean-Baptiste Lassus.

## RESTORATION AND OBJECTIVES

Now torn in places, the Varcollier paintings will be taken down for thorough restoration, as well as work to conserve the wooden frame.

Following on from the work in the aisles, a comprehensive restoration of the painted décors and wood panelling will reveal the vibrant colours which have been gradually dulled by the effects of time. The south window was recently restored and will receive a simple check-up, but the Lassus confessional will be thoroughly restored, providing a great opportunity to study in detail the complex techniques which the architect used to assemble his creations.



Damage to the canvas and peeling paint



1. Neo-Romanesque gilded and painted arches
2. *Swoon of the Virgin*, Oscar Varcollier, 1846
3. Confessional, designed by Lassus
4. Polychrome faux-architectural décors
5. Stained glass panels from the Lusson workshop, Le Mans
6. Coloured, ornamental stained glass window, 1863
6. 19th-century woodwork

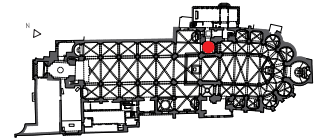
## COST OF SPONSORING THIS WORK

€ 150,132

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 48 - First arch on the north side of the ambulatory

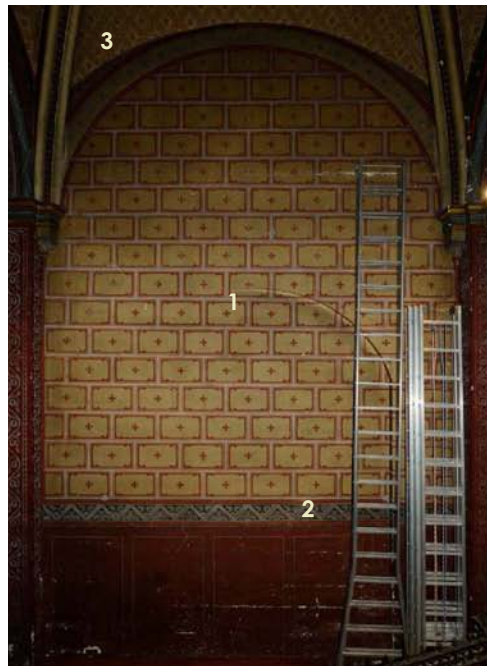


## DESCRIPTION

Under the auspices of architect Victor Baltard, the decorative specialist Alexandre Denuelle repainted the ambulatory using the same polychrome motifs he had employed elsewhere in the church. The upper sections of the right-hand arches, which form the base of the towers, are thus adorned with stylised, faux-architectural motifs while the vaults feature intricate geometric patterns. The passageway used to ring the bells is also closed off with a polychrome wooden panel featuring a cross. In the 1950s, a stained-glass window was installed in this bay.

## RESTORATION AND OBJECTIVES

In addition to the generalised layer of dirt, this artistic ensemble is now beset by numerous cracks and the results of incompetent repairs in the past. The proposed restoration project will include work to clean and consolidate the paint, repair the cracks in the surface of the wall and fill in missing sections with replica patches. The stained-glass window will be cleaned and repaired, while the railings marking the entrance to the ambulatory - which probably date from the Godde era - will also be fully restored.



North (top) and south (bottom) walls of the first right-hand arch on the north side of the ambulatory.

### Faux architectural décors by Alexandre Denuelle

1. Stylised faux-architectural décor
2. Decorative frieze
3. Geometric motifs in the vault

### 4. Window No. 11

Windows with coloured panels and intricate ironwork (1950)



Close-up views of the wooden door and ambulatory railings

## COST OF SPONSORING THIS WORK

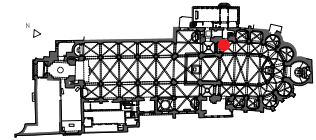
€ 57,401

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.49 - Third bay on the north side of the Ambulatory



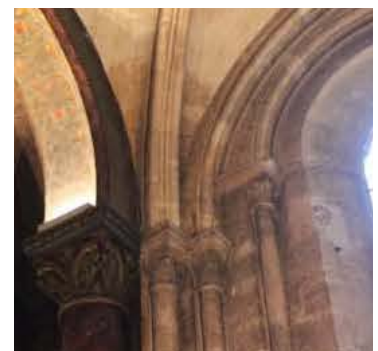
## DESCRIPTION

In the 19th century, the right-hand arches of the ambulatory were decorated under the supervision of architect Victor Baltard. This new interior combined wood panelling on the lower sections and polychrome motifs designed by decorative painter Alexandre Denuelle on the upper sections. This décor was scraped away in 1958 as part of a campaign of work aiming to strip the walls back to bare stone and «restore the medieval character» of the church.

This arch now offers a cross-section of the accumulated layers of decorative work which have accompanied the successive phases of the church's history: capitals and column bases from the early Gothic period, 19th-century woodwork, a statue of Saint Rita from the 1930s and an intricate stained-glass window which was probably commissioned during the paint-stripping campaign of the 1950s.

## RESTORATION AND OBJECTIVES

Thoroughly dirty and suffering from the effects of damp, the walls, columns and capitals will be meticulously cleaned and consolidated where necessary. The 19th-century wooden furnishings will be restored, consolidated and given a fresh coat of protective wax, while the stained-glass window will be thoroughly repaired. This programme of restoration will also include work to clean and fill in missing sections on the statue of Saint Rita and its polychrome wooden plinth.



Wear and tear on the medieval column bases and capitals

1. Windows with ironwork motifs and coloured sections (1950)
2. Medieval capitals
3. 19th-century wooden panels and pews
4. Plaster statue of Saint Rita
5. Polychrome wooden base

## COST OF SPONSORING THIS WORK

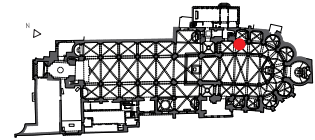
€ 50,340

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.50 - Third bay on the north side of the Ambulatory



Close-up view of column capital /  
Plagnieux - cl. Cabrero

### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The first group of sculpted columns features capitals adorned with foliage motifs, also retaining the abacus slabs observed in classical models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building.

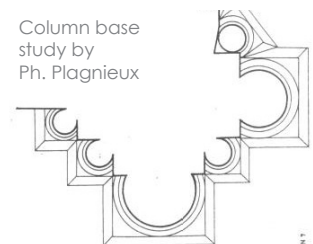
The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

### COST OF SPONSORING THIS WORK

€ 41,163

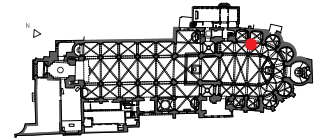
**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**

Column base  
study by  
Ph. Plagnieux



## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.51 - Fifth bay on the north side of the Ambulatory



Close-up view of column capital /  
Plagnieux - cl. Cabrero

### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The second group of columns boasts capitals decorated with ornate animal motifs, arranged in pairs.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

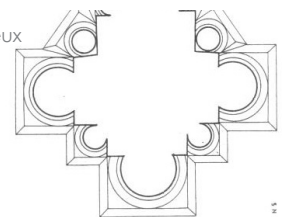
The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building.

The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

**COST OF SPONSORING THIS WORK**  
€ 41,163

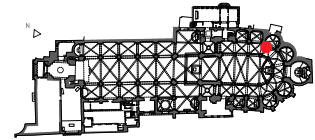
Column base  
study by  
Ph. Plagnieux

**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**



## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.52 - Fifth bay on the north side of the Ambulatory



Close-up view of column capital / Plagnieux - cl. Cabrero

### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The third set of columns has capitals combining sculpted figures and floral motifs.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building.

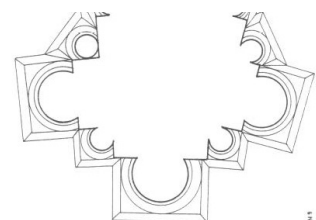
The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

### COST OF SPONSORING THIS WORK

€ 41,163

**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**

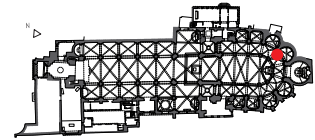
Column base  
study by  
Ph. Plagnieux





## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.53 - Sixth bay on the north side of the Ambulatory



### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The fourth set of columns features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.



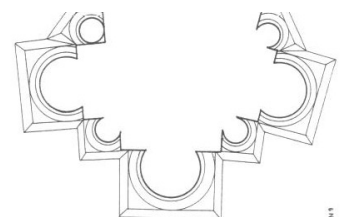
Close-up view of a capital / Agence Perrot

### COST OF SPONSORING THIS WORK

€ 41,163

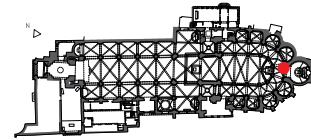
**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**

Column study  
by Plagnieux



## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.54 - central bay of the Ambulatory



### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The fifth set of columns, adjacent to the central chapel, features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

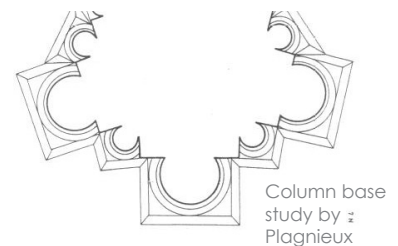
The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.



Close-up view of a capital / Agence Gatier

**COST OF SPONSORING THIS WORK**  
€ 41,163

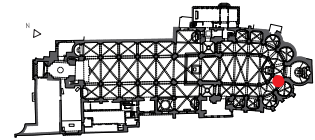
**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**





## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.55 - Sixth bay on the south side of the Ambulatory



Close-up view of a capital / Agence Gatier

### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The sixth set of columns, adjacent to the central chapel, features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

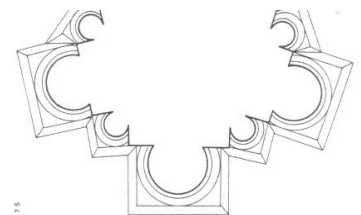
The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

### COST OF SPONSORING THIS WORK

€ 41,163

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

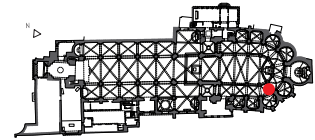
Column base  
study by  
Plagnieux





# RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.56 - Fifth bay on the south side of the Ambulatory



## DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The seventh set of columns features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

## RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

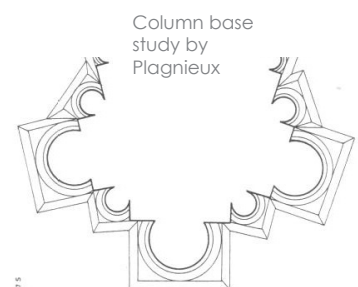


Detail of column capital / Plagnieux - cl. Frank

## COST OF SPONSORING THIS WORK

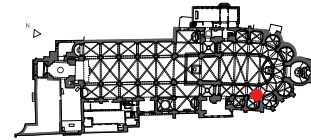
€ 41,163

**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by  
the City of Paris.**



# RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.57 - Fourth arch on the south side of the Ambulatory



## DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The eighth set of columns features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

## RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

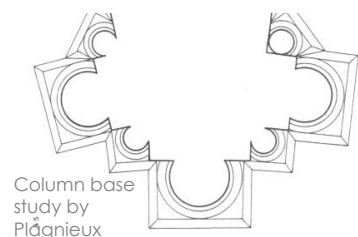


Close-up view of capitals / Agence Gatier

## COST OF SPONSORING THIS WORK

€ 41,163

**All costs relating to  
contracting, coordination  
and commissioning will  
be borne by the City of  
Paris.**

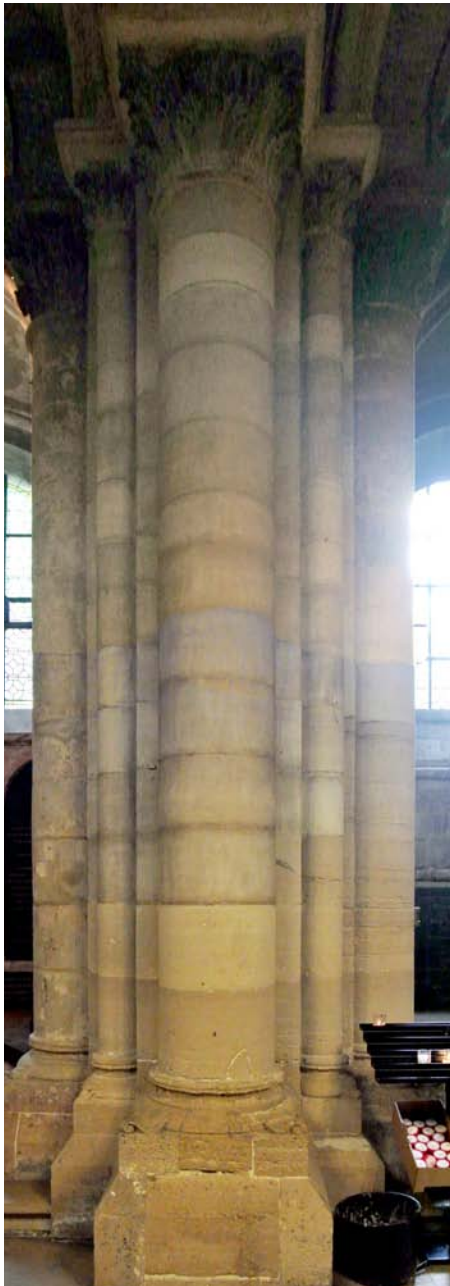
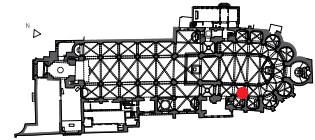


Column base  
study by  
Plagnieux



## RESTORING THE MEDIEVAL CAPITALS AND HIPPOLYTE GODDE'S 19TH-CENTURY DECOR

FILE no.58 - Third bay on the south side of the Ambulatory



Close-up view of column capital /  
Plagnieux - cl. Cabrem

### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The ninth set of columns features sculpted capitals adorned with plant motifs inspired by Corinthian models.

In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches. This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

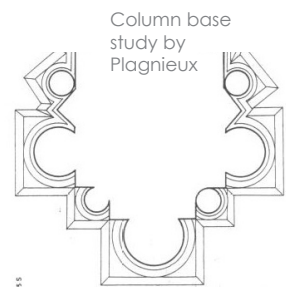
### RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. This work will also provide an opportunity to explore the geological origins of the stone and the binding agents used. This is interesting from an archaeological perspective, but also in order to identify the presence of any ancient mortars liable to dissolve in water and jeopardise the structural integrity of the building. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect.

### COST OF SPONSORING THIS WORK

€ 41,163

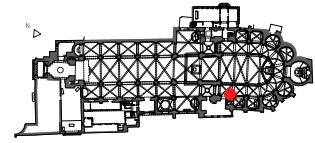
**All costs relating to  
contracting, coordination  
and commissioning will be  
borne by the City of Paris.**





## RESTORING THE MEDIEVAL CAPITALS AND VICTOR BALTARD'S 19TH-CENTURY DECOR

File no.59 - Second arch on the south side of the Ambulatory



### DESCRIPTION

In 1145, the apse of the abbey church of Saint-Germain-des-Prés was reconstructed following an innovative design which would prove to have a wide and lasting impact on ecclesiastical architecture: an ambulatory with a series of connected chapels. The ten sets of columns sculpted to frame this new configuration are priceless examples of the early Gothic style. The ninth set of columns features sculpted capitals adorned with plant motifs inspired by Corinthian models. In the 19th-century, as part of the campaign of redecoration overseen by Hippolyte Godde, the whole ambulatory was given a coat of ochre paint which can still be seen today in the vaults of the arches.

This décor was largely destroyed in 1958, when the paint was stripped from the columns to reveal the bare stone.

### RESTORATION AND OBJECTIVES

The sculpted column ensembles in the ambulatory will be cleaned and meticulously restored, in order to ensure their long-term survival. The ambulatory, which was intentionally stripped of its décor in 1958, will be reincorporated into the great 19th-century design scheme, with light tones forming a counterpoint to the colourful choir imagined by Baltard and Flandrin. The restoration work will strive to replicate the 19th-century whitewash coating, in order to reproduce the original contrasting effect. This campaign will also include work to restore the 19th-century decorative elements found in this arch: the wood panelling and pews installed by Baltard, and the life-size plaster statue of Christ.

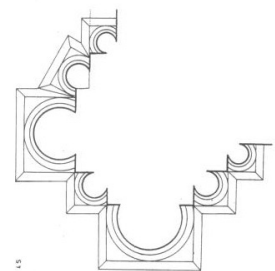


Plaster Christ and medieval capitals in the right-hand arch.

### COST OF SPONSORING THIS WORK

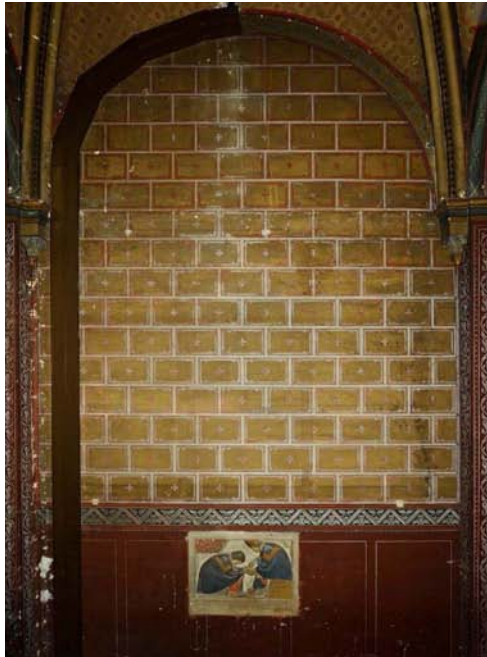
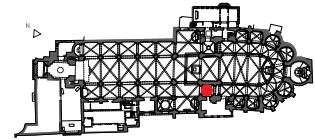
€ 53,390

**All costs relating to  
contracting, coordination  
and commissioning will  
be borne by the City  
of Paris.**

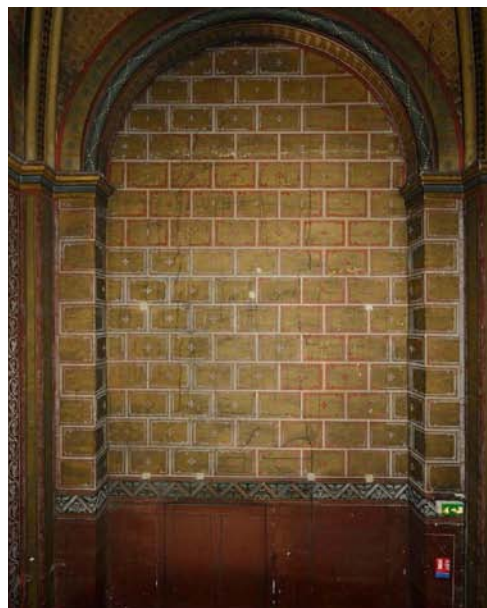


# RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE no. 60 - First arch on the south side of the Ambulatory



North elevation



South elevation



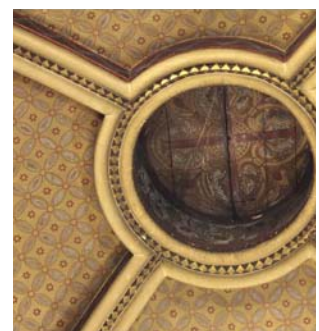
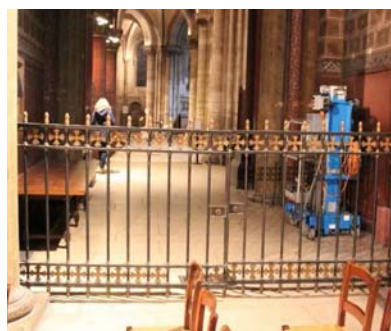
Montmorency-Laval monument

## DESCRIPTION

Under the auspices of architect Victor Baltard, the decorative specialist Alexandre Denuelle repainted the ambulatory using the same polychrome motifs he had employed elsewhere in the church. The upper sections in the right-hand arches, which form the base of the church's towers, are thus adorned with stylised faux-architectural motifs, while the vaults feature an intricate geometric pattern. The passageway used to ring the bells is also closed off with a polychrome wooden panel. On the north wall is a low-relief sculpture dedicated to Montmorency-Laval, sculpted by Henri Carlier and presented to the church by the Canadian government in 1923.

## RESTORATION AND OBJECTIVES

In addition to the generalised layer of dirt, this artistic ensemble is now beset by numerous cracks and the results of incompetent repairs in the past. Specialists will be called in to clean and consolidate the paint, repair the visible cracks and create replica patches for the missing sections. The low-relief sculpture will be cleaned, while the ambulatory railings (thought to have been added during Godde's redecoration campaign) will also be fully restored.



Close-up view of the grille and painted wooden door

## COST OF SPONSORING THIS WORK

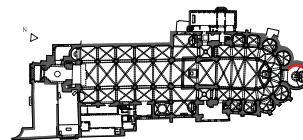
€ 41,163

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE VIRGIN MARY CHAPEL CREATED BY HIPPOLYTE GODDE

FILE no. 61 - North elevation of the central chapel



## DESCRIPTION

As part of the sweeping programme of restoration work he oversaw at Saint-Germain-des-Prés, architect Hippolyte Godde reconstructed the abbey church's old central chapel in grand neo-classical style. In 1827, the artist François Heim produced two large grisaille scenes on canvas for the walls of the chapel: the *Adoration of the Magi* to the north and the *Presentation at the Temple* to the south. These Nativity scenes were complemented by decorative oil paintings and white marble and ochre stucco. In the roof of the chapel, an oculus provides a simple yet dramatic lighting effect to create an atmosphere conducive to prayer.

## RESTORATION AND OBJECTIVES

*The Adoration of the Magi* sees the artist adapting his familiar, dynamic drawing style to the gravity of the subject matter and the grisaille form. This work is now dulled by surface dirt and mineral accumulations in places, damaging the original colours. The work to improve drainage around the base of the church's façades - conducted in advance by the City of Paris - will serve to stamp out creeping damp once and for all, an essential requirement before restoration work can begin in earnest. The painted décors will be thoroughly cleaned and meticulously restored, in order to recreate the original neoclassical grandeur of this chapel.



Cleaning technique test performed by Arcoa

## Décors created under the supervision of Hippolyte Godde

1. Oculus
2. False-marble stucco décor
3. The Adoration of the Magi, canvas painting by François Joseph Heim, 1827
4. Oil paint on plaster
5. Iron grille
6. Marble devotionals

## COST OF SPONSORING THIS WORK

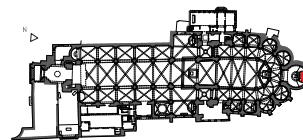
€ 74,593

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**



# RESTORATION OF THE VIRGIN MARY CHAPEL CREATED BY HIPPOLYTE GODDE

FILE No. 62 - Altar in the Virgin Mary Chapel



## DESCRIPTION

As part of the sweeping programme of restoration work he oversaw at Saint-Germain-des -Prés, architect Hippolyte Godde reconstructed the abbey church's old central chapel in grand neo-classical style.

He designed a new altar for the chapel, a bold composition of marble, stucco and gilded bronze. The standard elements of liturgical equipment (tabernacle, predella and candelabras) are topped off with a shrine which borrows from the visual lexicon of classical architecture and houses a *Virgin and Child* sculpted by Dupaty in 1822.

In front of the altar, an altar rail separates the red marble steps of the altar from the checkered marble floor.

## RESTORATION AND OBJECTIVES

The work to improve drainage around the base of the church's façades - conducted in advance by the City of Paris - will serve to stamp out creeping damp once and for all, an essential requirement before restoration work can begin in earnest. The marble floor and the altar will be thoroughly cleaned and meticulously restored, in order to recreate the original neoclassical grandeur of this chapel.



The Virgin Mary altar, created under the supervision of Hippolyte Godde

- 1 Virgin and Child in white marble
- 2 Plaster dais and pediment
- 3 Predella with rinceau motifs
- 4 Bronze tabernacle
- 5 Marble altar with bronze ornaments
- 6 Wrought iron altar rail and engraved wooden handrail
- 7 Red marble steps
- 8 Checkered marble floor



Damage to the altar



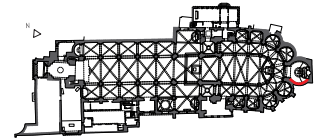
## COST OF SPONSORING THIS WORK

€ 66,442

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**

# RESTORATION OF THE VIRGIN MARY CHAPEL CREATED BY HIPPOLYTE GODDE

FILE no. 63 - South elevation of the central chapel



## Décor created under the supervision of Hippolyte Godde

1. Oculus
2. False-marble stucco décor
3. The Presentation at the Temple, work on canvas by François Joseph Heim, 1827
4. Oil paint on plaster
5. Iron grille
6. Marble devotionals
7. 18th-century polychrome wooden Virgin

## DESCRIPTION

As part of the sweeping programme of restoration work he oversaw at Saint-Germain-des-Prés, architect Hippolyte Godde reconstructed the abbey church's old central chapel in grand neo-classical style.

In 1827, the artist François Heim produced two grand grisaille scenes on canvas for the walls of the chapel: the *Adoration of the Magi* to the north and the *Presentation at the Temple* to the south.

*Présentation au Temple au sud.* These Nativity scenes were complemented by decorative oil paintings and white marble and ochre stucco. In the roof of the chapel, an oculus provides a simple yet dramatic lighting effect to create an atmosphere conducive to prayer.

## RESTORATION AND OBJECTIVES

The work to improve drainage around the base of the church's façades - conducted in advance by the City of Paris - will serve to stamp out creeping damp once and for all, an essential requirement before restoration work on the décor can begin in earnest. The painted surfaces will be meticulously cleaned and restored in order to remove the dusting of white caused by mineral deposits, and ensure that the canvas remains firmly attached to the wall. The restoration of the wooden statue of the Virgin Mary, which dates from the 18th century, will include the replacement of missing sections based on archive documents held by the COARC.



Cleaning technique test performed by Arcoa

## COST OF SPONSORING THIS WORK

€ 82,704

**All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.**